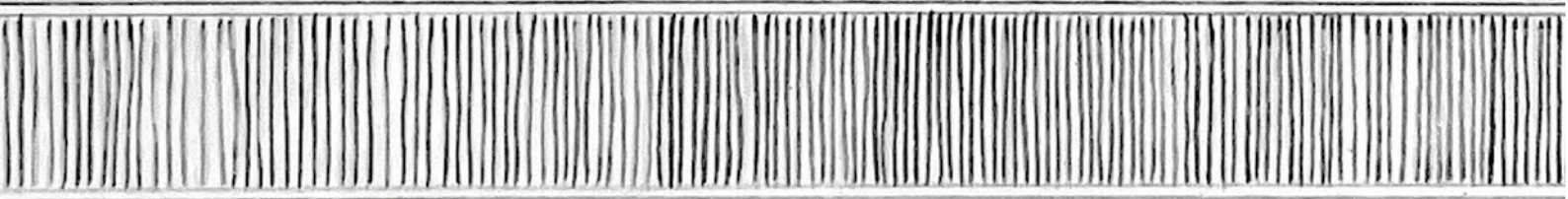




PENSIVE TRAILS

FAN YE | ISABEL HERRERA GONZÁLEZ

Loughborough University, United Kingdom
2025





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CREDITS

Catalogue of the exhibition *Pensive Trails*,
at the Fine Arts Gallery of Loughborough University,
United Kingdom (22-25 July, 2025).

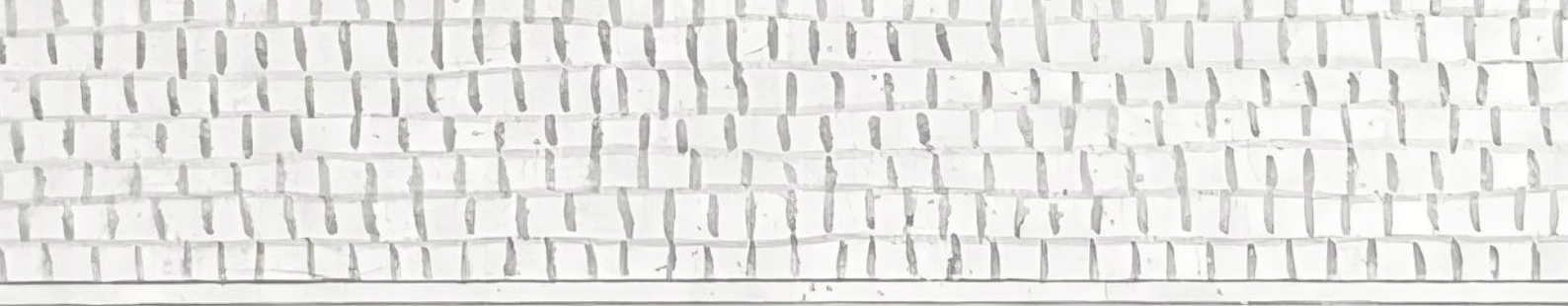
The exhibition is made possible thanks to Dr. Deborah Harty and Nick Aikman's
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Images: Fan Ye and Isabel Herrera.
Edited by Isabel Herrera González.

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INTRODUCTION

Pensive Trails presents ink drawing and painting as a visual language that transcends words. Bringing together the work of two international artists—Fan Ye, from the Hubei Institute of Fine Arts (China), and Isabel Herrera-González, affiliated with the University of Seville (Spain)—this exhibition is both a dialogue and a shared meditation. Created during their time as visiting researchers in Loughborough, the works reflect a deep exchange between two artists shaped by different languages, landscapes, and traditions, yet united by a commitment to exploring the expressive possibilities of ink.

At the heart of *Pensive Trails* is an encounter: one not limited by linguistic boundaries, but enriched by their differences. Rather than seeking to smooth over cultural contrasts, the exhibition opens a space where distinct visual vocabularies interact — sometimes in harmony, sometimes in quiet tension— through the intimacy of line, gesture, and form. In this space, communication does not unfold through spoken language, but through the quiet eloquence of drawing: a form of thinking and feeling on paper capable of resonating beyond the personal and towards the universal.

Fan Ye's contribution continues her long-standing engagement with the theme of weather and the abstract qualities of landscape. In these new works, she turns her gaze to the skies of Loughborough, capturing the clouds that drift across the town's low horizon. They are metaphors for thought, impermanence, and presence. Through her ink work, Fan Ye articulates a deeply personal experience. Her use of light ink and delicate lines evokes both the fluidity of nature and the passage of time.

On the other hand, Isabel Herrera's pieces belong to a project she has been developing since 2022, where she explores drawing as a place for

encounter and connection. Through an experimental process of co-creation, she invites others to tell their life through drawing and ink. The result is a long *Life Line* where multiple and diverse experiences interconnect, an ambiguous language that reaches beyond words.

Together, Fan Ye and Isabel Herrera use drawing as a tool for thinking and sensing. *Pensive Trails* becomes, then, a site of shared time and open perception—a place where the boundaries between language, culture, and material dissolve into a quiet, profound conversation of lines.



THE ARTISTS

BIOGRAPHIES





Fan Ye
(China, 1986)

Graduated with a PhD from the College of Art, National Taiwan Normal University in 2020.

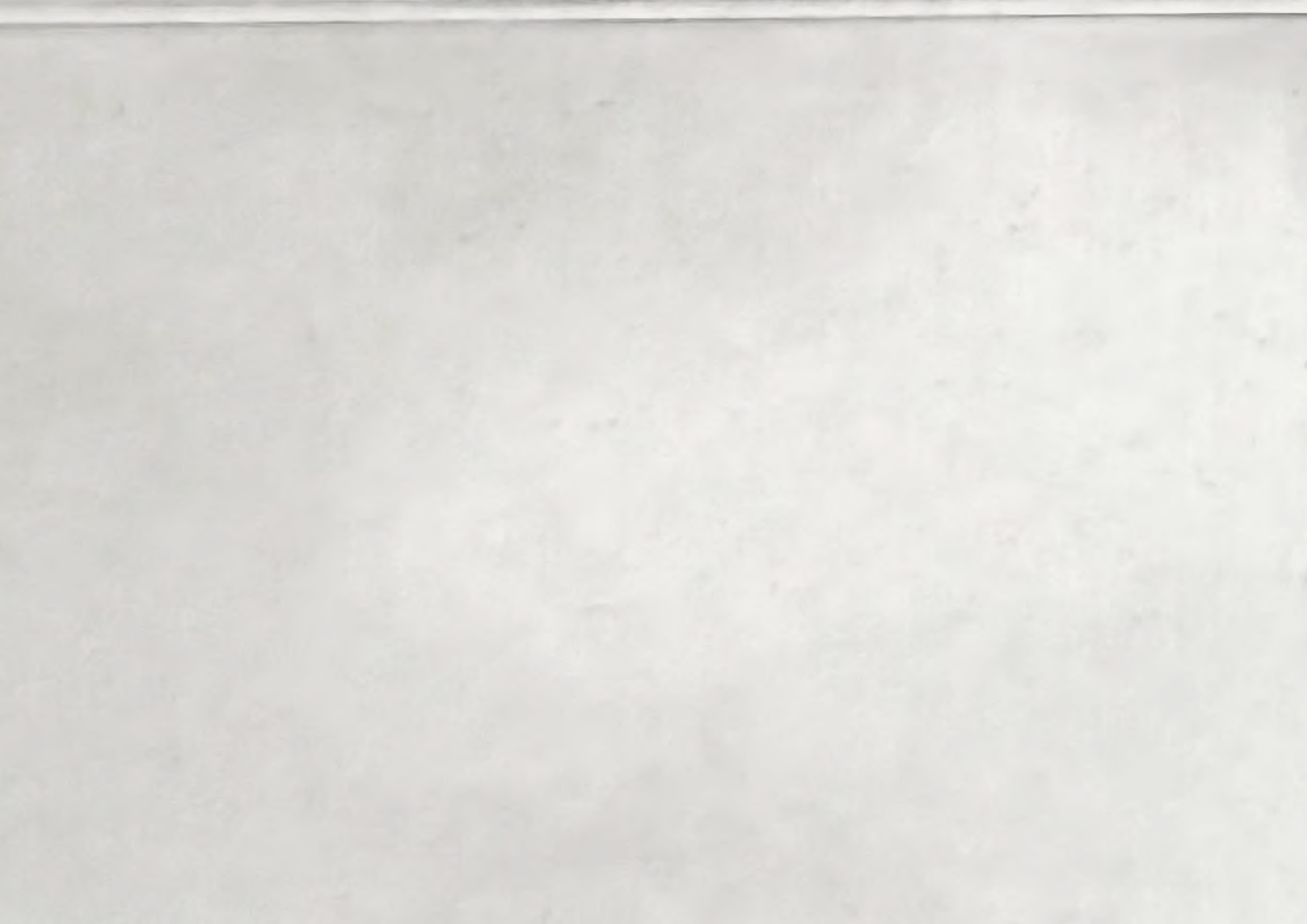
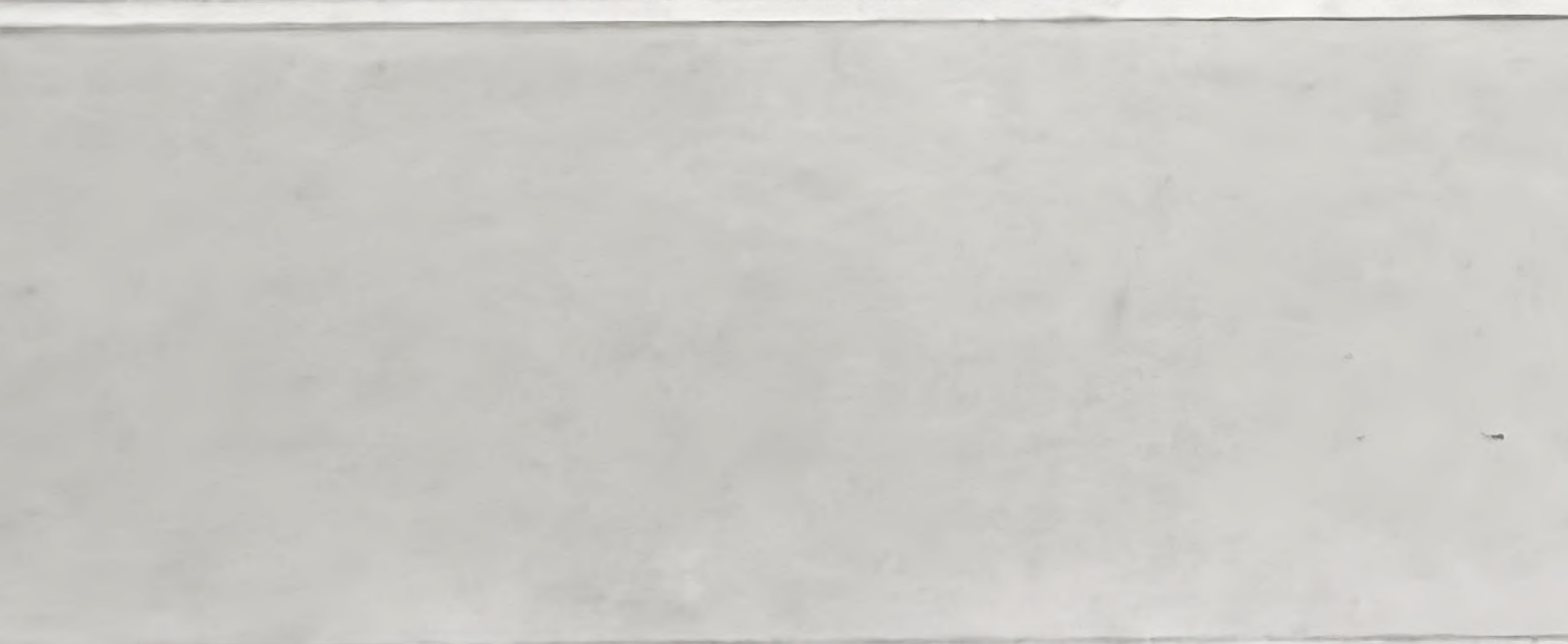
Currently a faculty member at Hubei Institute of Fine Arts, an artist, and a visiting scholar at Loughborough University, UK. • Research focuses on contemporary painting, ink art, and fiber art, with an emphasis on exploring painting languages and materials.

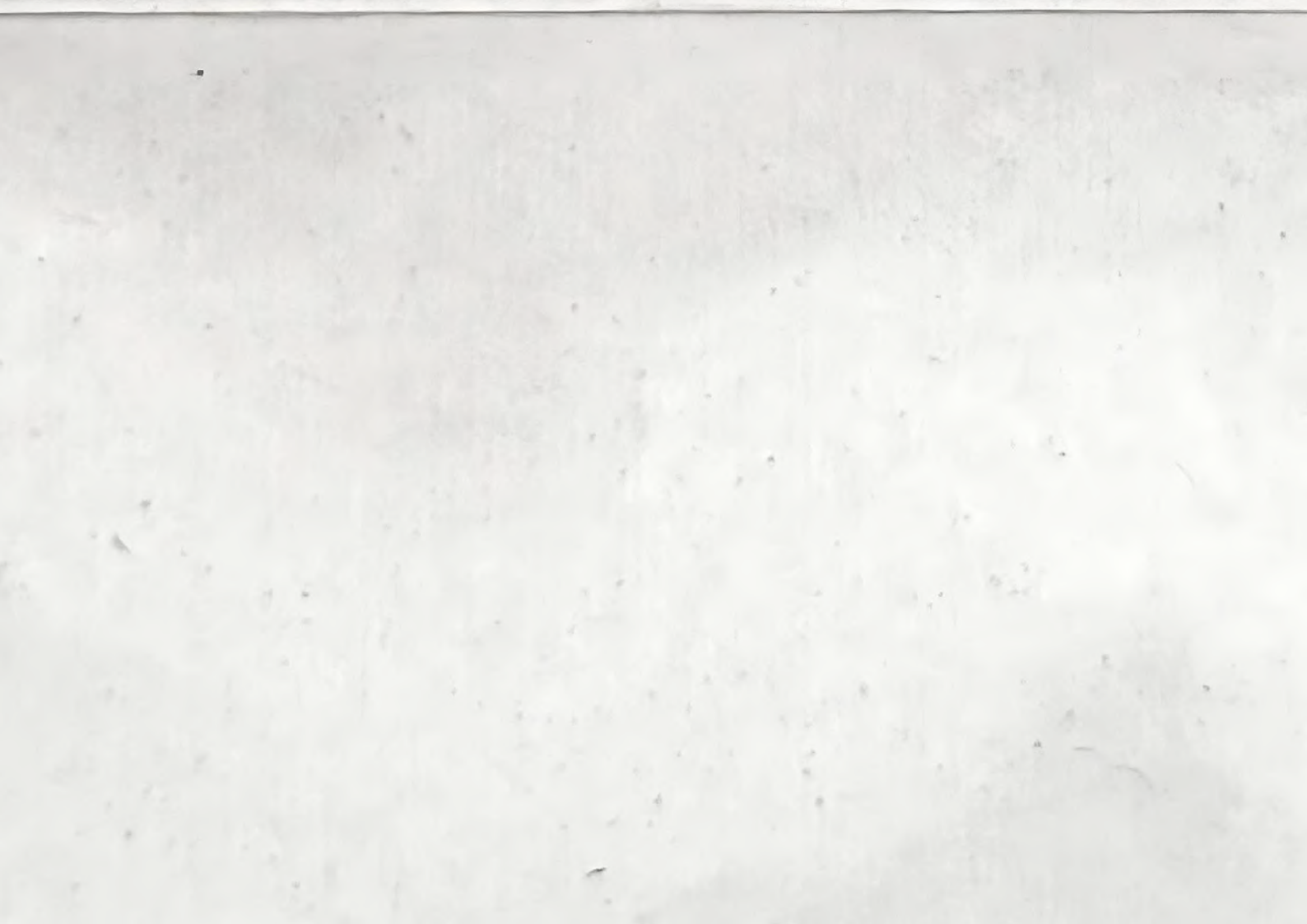
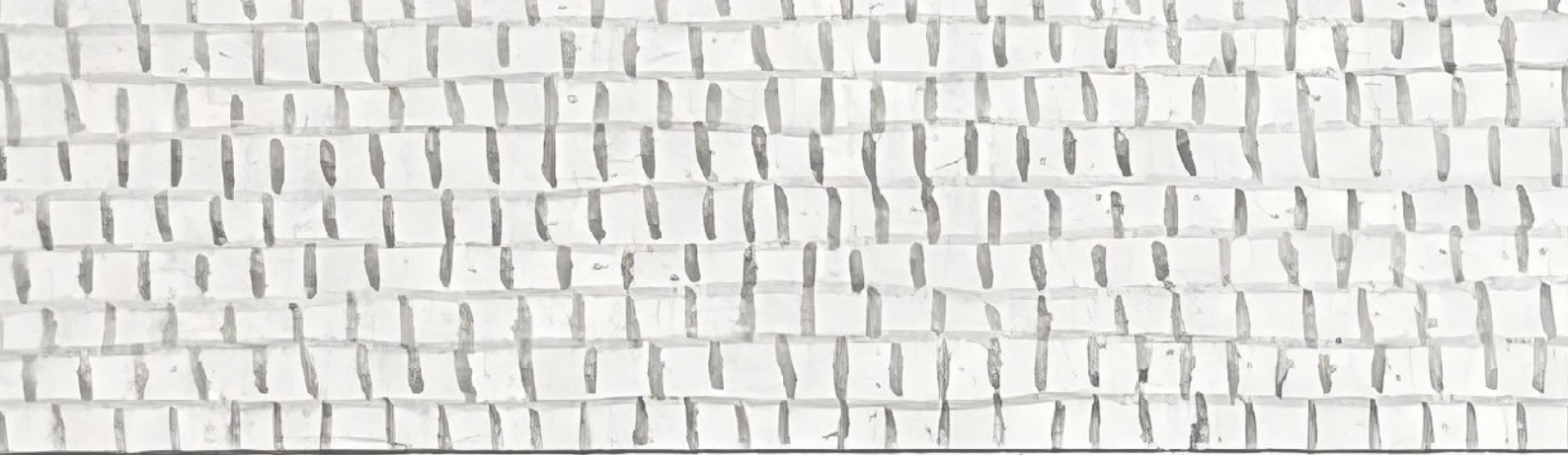
Works have been collected by art institutions including Guangdong Museum of Art.



Isabel Herrera
(Spain, 1996)

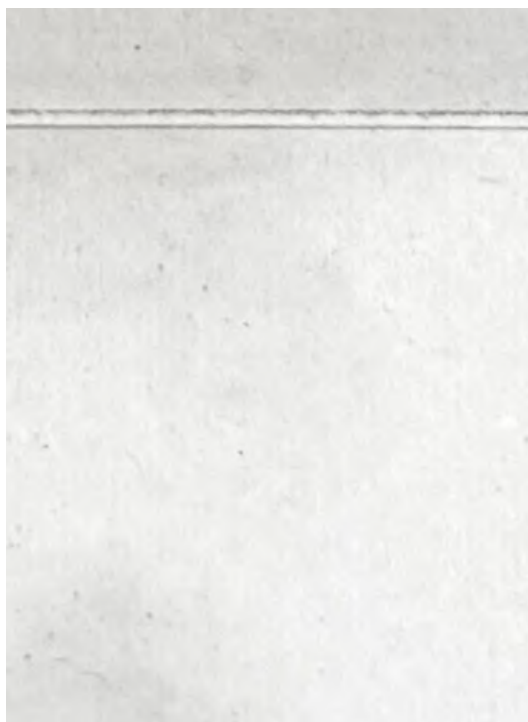
Isabel Herrera González is a PhD student (FPU Scholarship Holder – Beneficiary of the National Scholarship for Academic Teacher Training from 2022 – Ministry of Universities, Spain) at the Department of Drawing, Faculty of Fine Arts, University of Seville, Spain. Since 2022, she has been a member of the HUM1025 Research Group: 'Creativity, Artistic Graphics, Aesthetics and Gender', led by Dr. Marisa Vadillo Rodríguez. Her theoretical and artistic research focuses on contemporary performative drawing on an international scale.

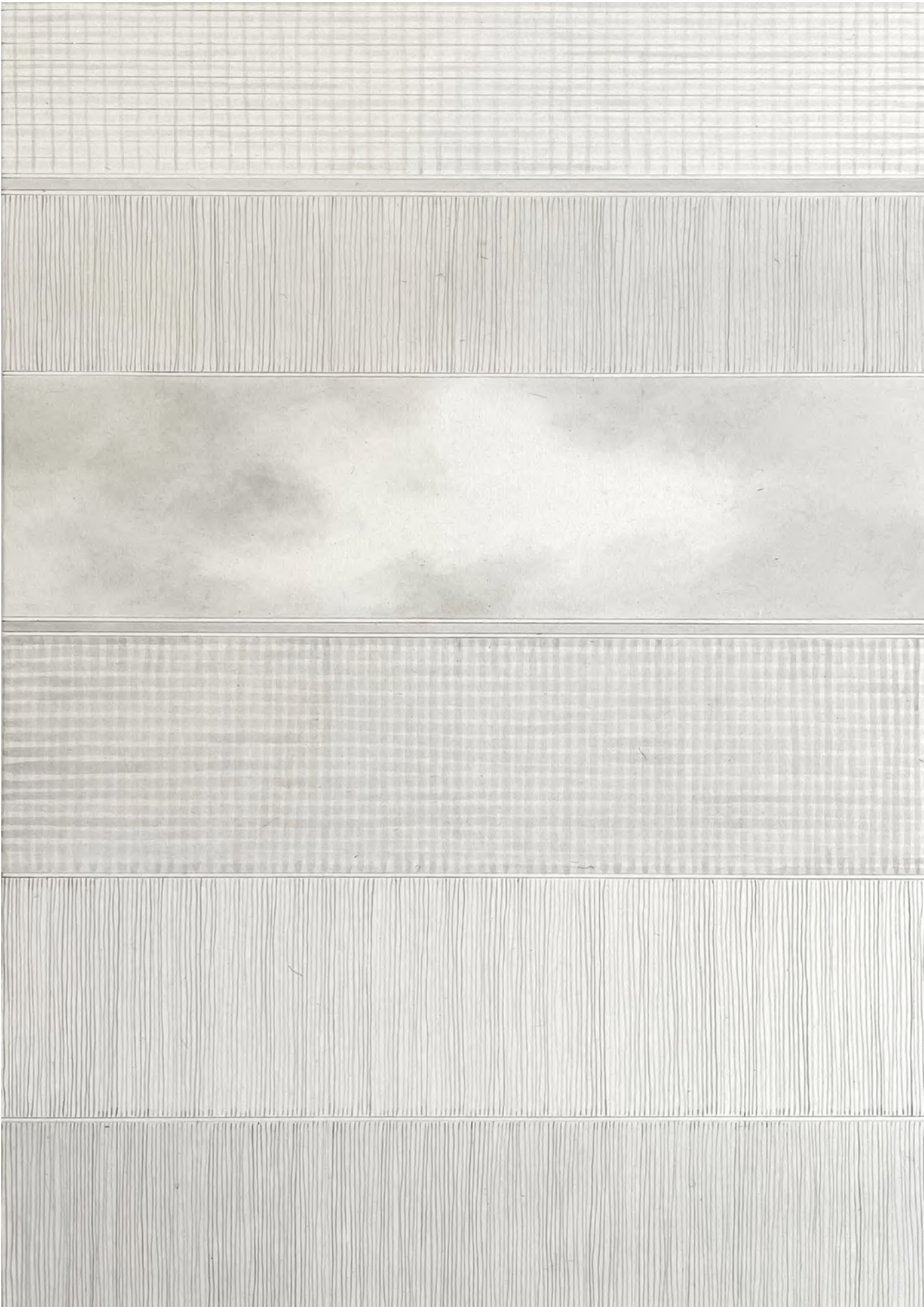




FAN YE

ARTWORKS





Clouds of Loughborough

This exhibition *Pensive Trails* features works created by Isabel and me during our time as visiting scholars with the Drawing Group, School of Design and Creative Arts, Loughborough University. In our works, we have found many shared focuses as well as interesting differences, and we hope to initiate a dialogue through this exhibition.

This series continues my ongoing *Weather* project. I use scenic clouds as a visible, traceable veil to create a shared space with the viewer's eyes. I hope you will look at these works with the same mood as when you watch clouds—they are essentially composed of clouds, lines, time, weather, light, and shadow.

To me, landscapes are abstract, and clouds are an especially abstract element within them. The clouds in Loughborough often hang low, feeling very close to people and extremely distinct. Their shapes and colors change rapidly, which is quite different from the clouds in my hometown. Since I arrived in Loughborough in spring, the clouds have always fascinated me. I encountered countless clouds while at my room's window, at an outdoor table of a café, alone, or occasionally with friends.

Clouds stir my thoughts. First, I think of water—clouds are water floating highest in the sky. I think of water as a mysterious substance; the human body is mostly water, so we are also like clouds. Clouds are connected to the weather, and we are connected to the environment, all gathered and scattered by an indescribable, mysterious energy.

Clouds are also the oldest landscape—they have long floated in the works of ancient painters. Yet clouds are also the present; they are a state, always in the moment, constantly changing. I depict them with delicate, transparent light ink. In my understanding, ink

1. *Cloud of
Loughborough I*

Ink on paper.
40 x 26 cm.
2025.



2. *Cloud of
Loughborough V*
(detail)

Ink on paper.
40 x 26 cm.
2025.

wash is also a state—a collaboration between water and ink. Thus, using ink wash to depict clouds is the most fitting choice. Through both microscopic and macroscopic perspectives, I interweave elements of the everyday rhythm of life with figurative and abstract elements.

What matters most to me is not what I drew, but the feeling conveyed through the drawings. These works related to Loughborough's clouds are warm, calm, and bright. During the time I spent drawing clouds, I truly felt an inner light. Through drawing, I have always wanted to share this inner light—the part that cannot be put into words, cannot be seen directly, and even cannot be shared through a screen. It is a more direct, intimate language.

All landscapes are labyrinths constructed by the eyes, the heart, and the present moment. I love this mystery and uncertainty. My contemplation and description happen simultaneously: clouds are clouds, air, puzzles, existence, and imagination. I wandered among Loughborough's clouds, and these works are responses from the clouds.

Fan Ye
2025



3. *Cloud of Loughborough II*

Ink on paper.
40 x 26 cm.
2025.



4. *Cloud of Loughborough III*

Ink on paper.
40 x 26 cm.
2025.



5. *Clouds of Loughborough Series*, 2025.

Ink on paper.



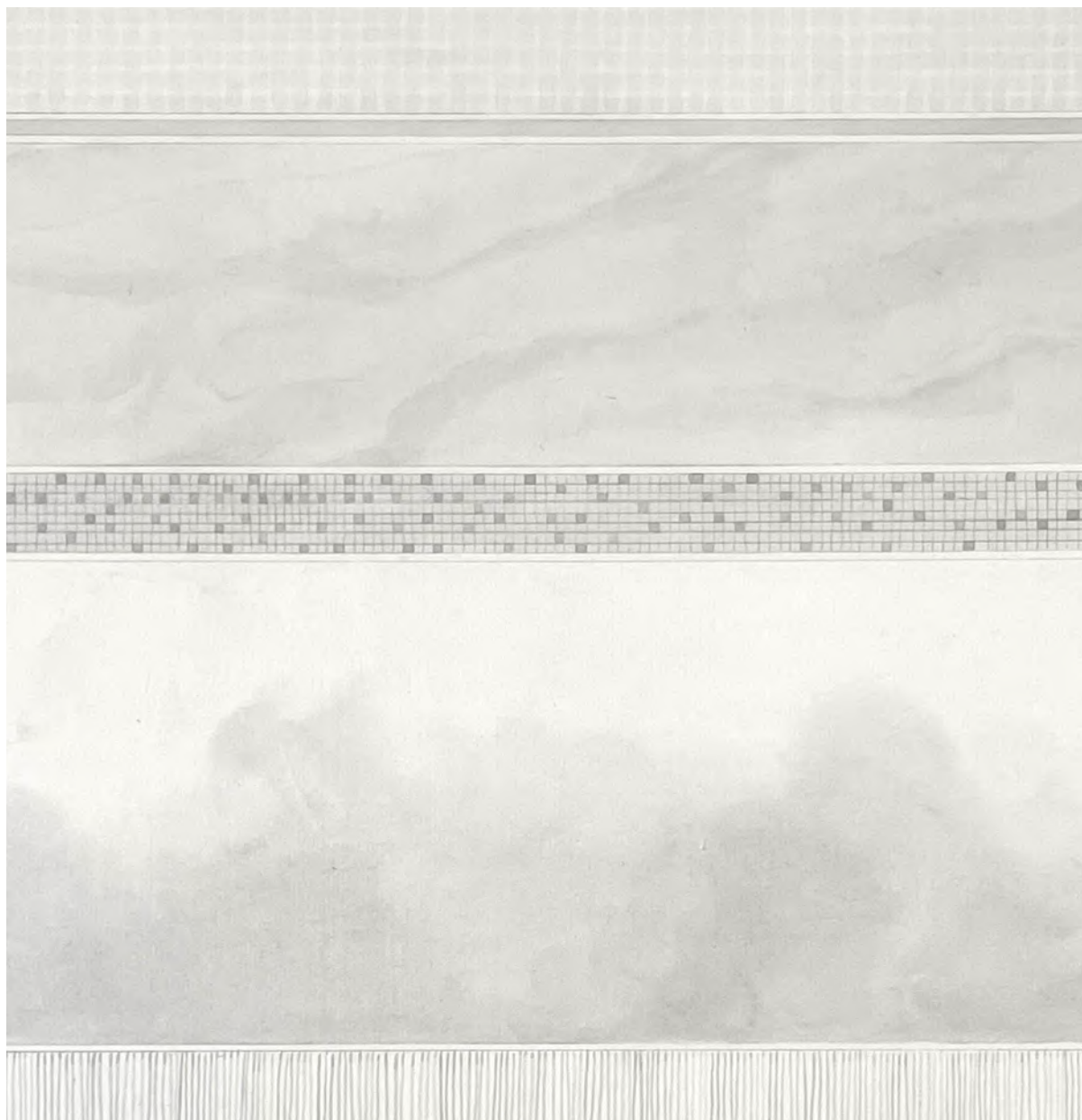
6. *Clouds of Loughborough Series*, 2025.

Ink on paper.



7. *Clouds of Loughborough Series*, 2025.

Ink on paper.
2025.



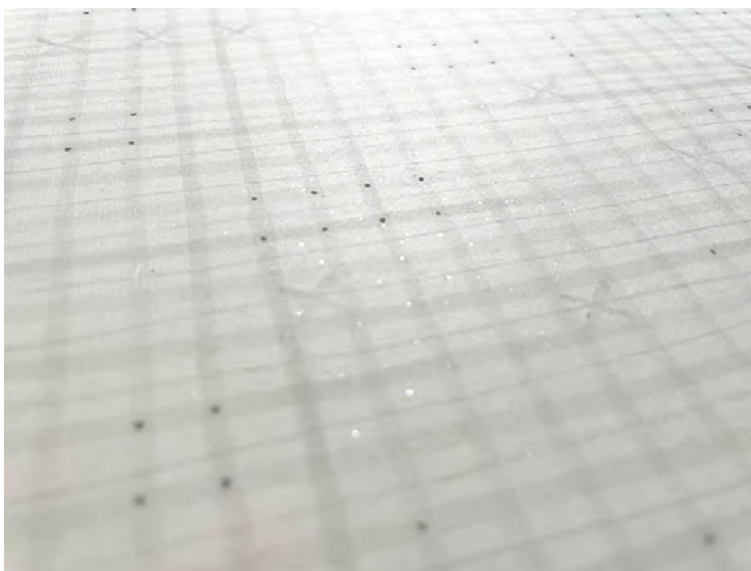
8. *Clouds of Loughborough XXI (detail)*

Ink on paper.
2025.



10. *Cloud of Loughborough XIX (detail)*

Ink on paper.
2025.



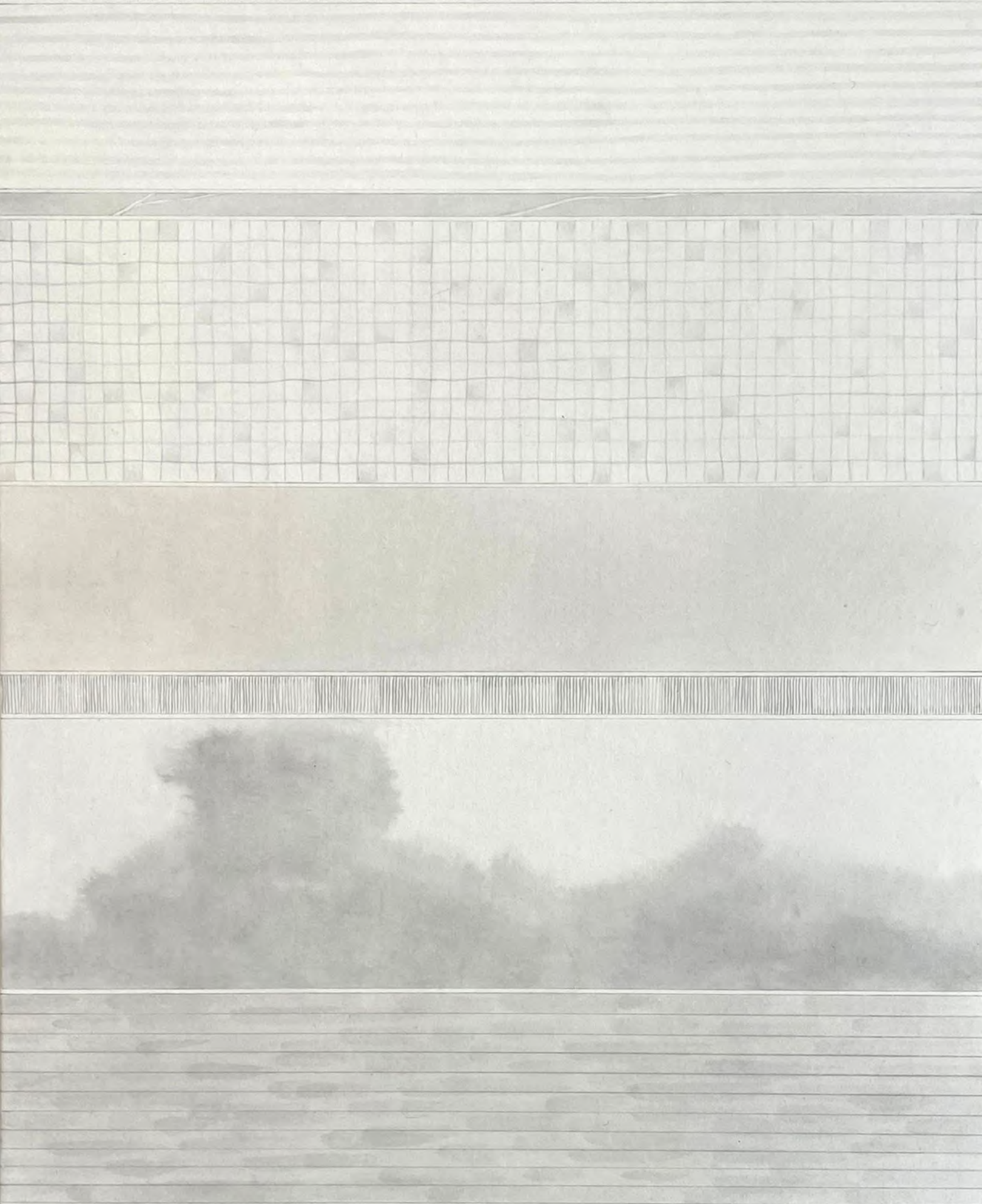
9. *Cloud of Loughborough (detail)*

Ink on paper.
2025.



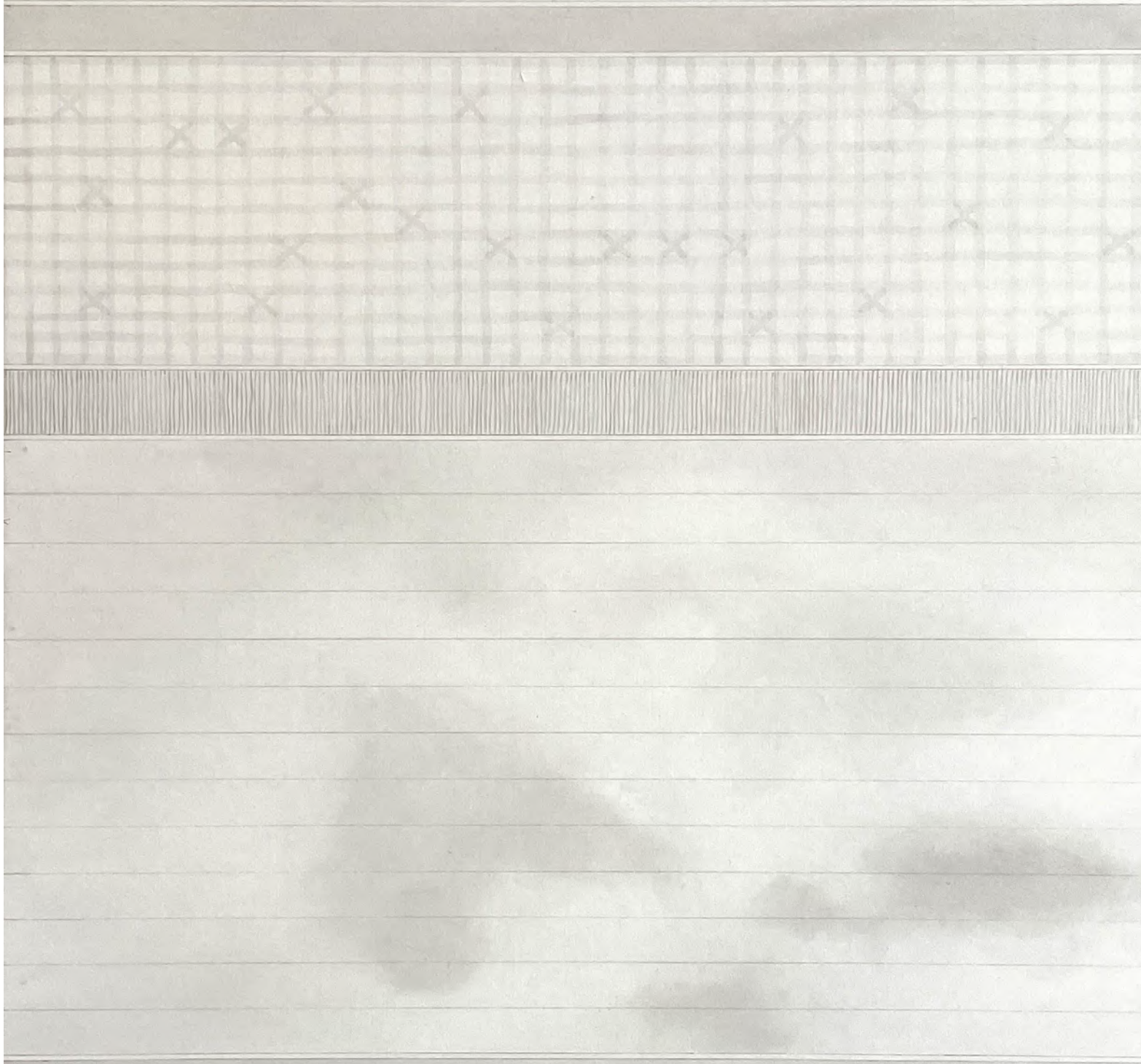
11. *Clouds of Loughborough Series*, 2025.

Ink on paper.
2025.



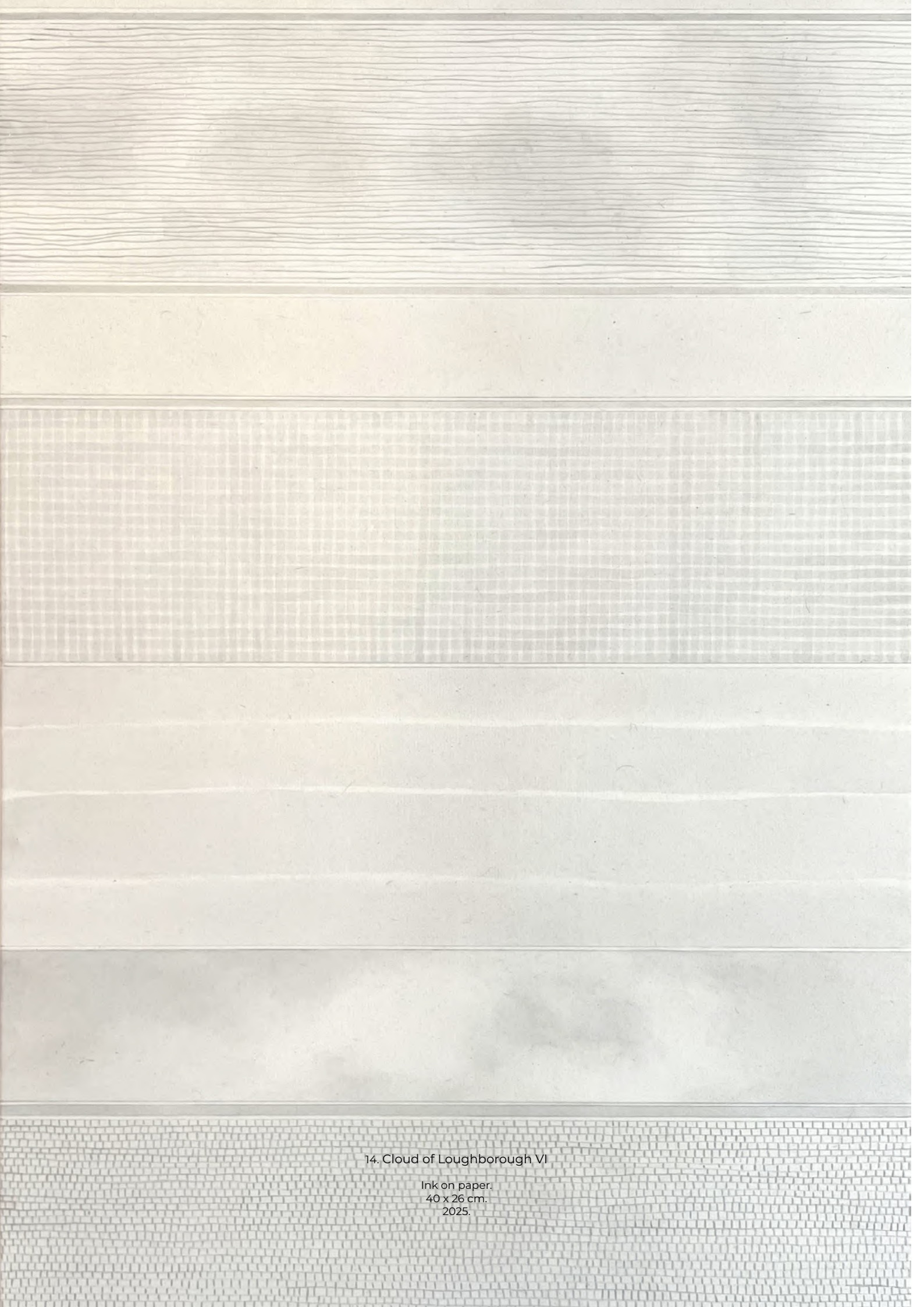
12. Cloud of Loughborough IV

Ink on paper.
40 x 26 cm.
2025.



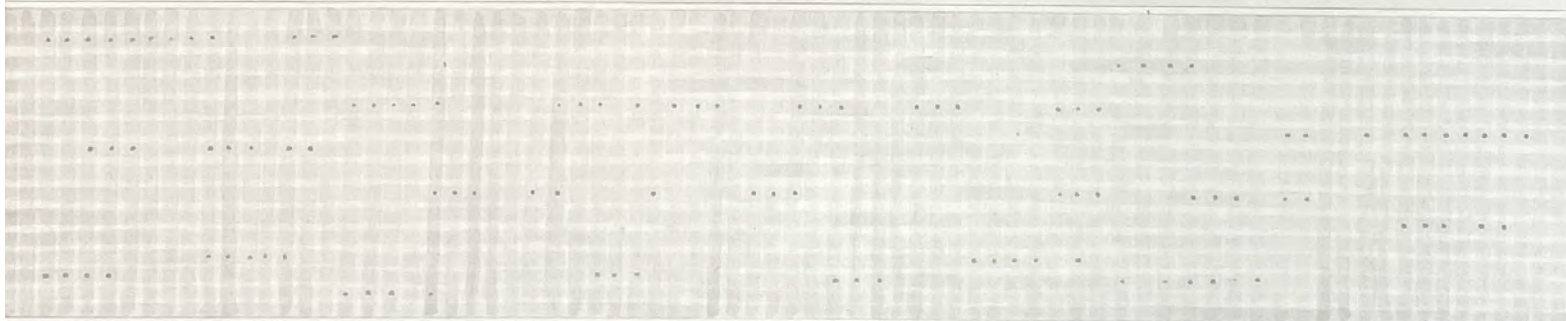
13. Cloud of Loughborough V

Ink on paper.
40 x 26 cm.
2025.



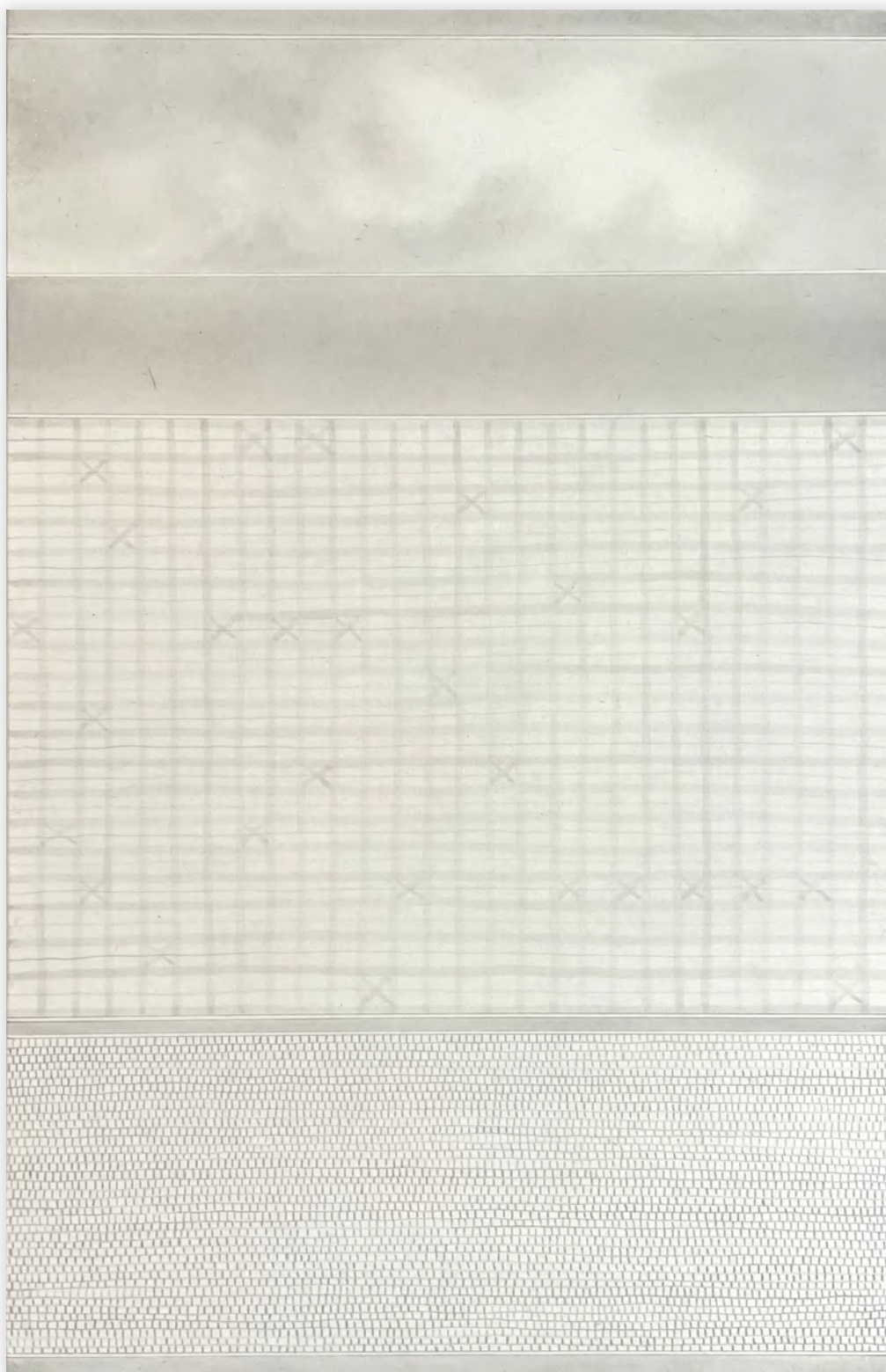
14. Cloud of Loughborough VI

Ink on paper.
40 x 26 cm.
2025.



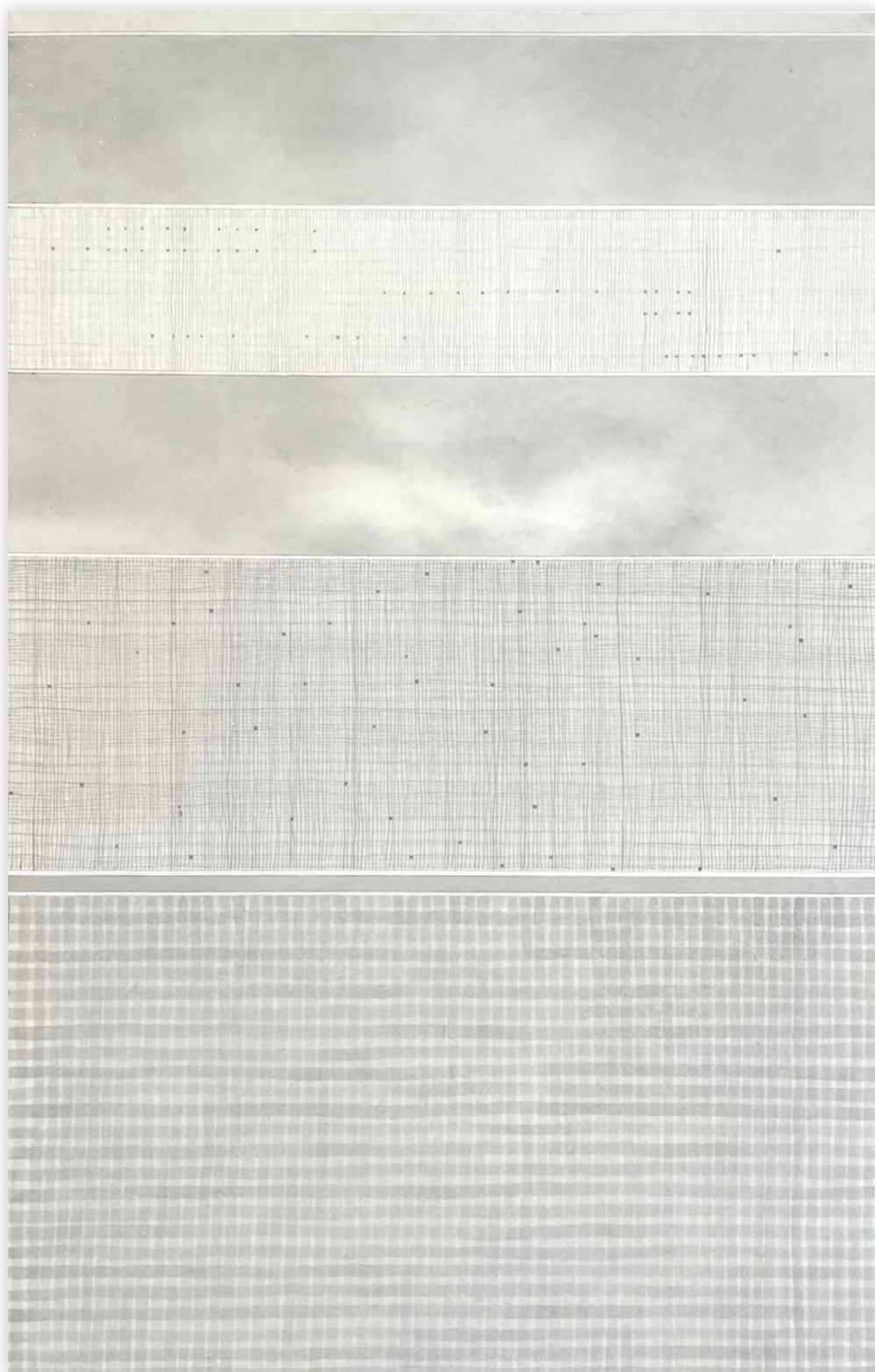
15. Cloud of Loughborough VII

Ink on paper.
40 x 26 cm.
2025.



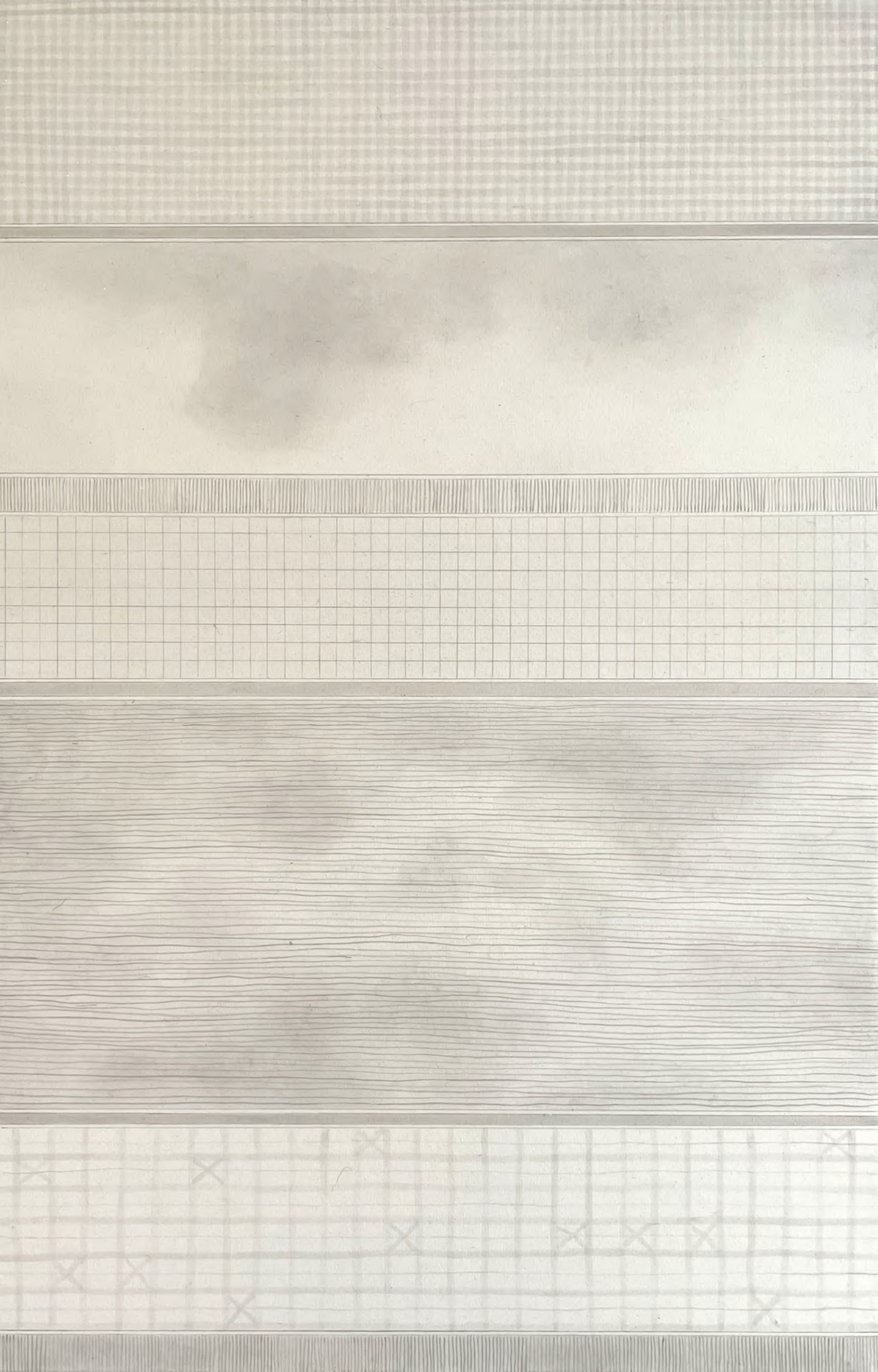
16. Cloud of Loughborough VIII

Ink on paper.
40 x 26 cm.
2025.



17. Cloud of Loughborough IX

Ink on paper.
40 x 26 cm.
2025.





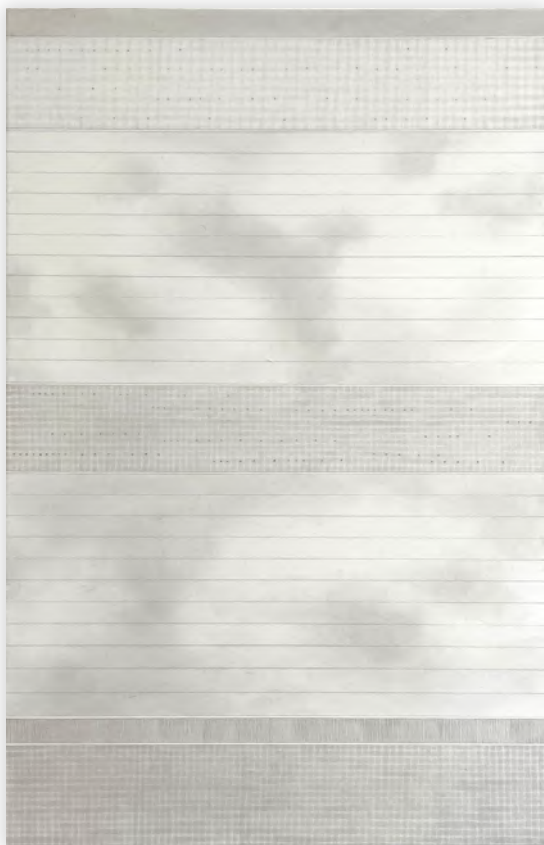
18. *Cloud of Loughborough X*
Ink on paper.
40 x 26 cm.
2025.

19. *Cloud of Loughborough XI*
Ink on paper.
40 x 26 cm.
2025.



20. Clouds of Lough

Ink on
40 x 2
20

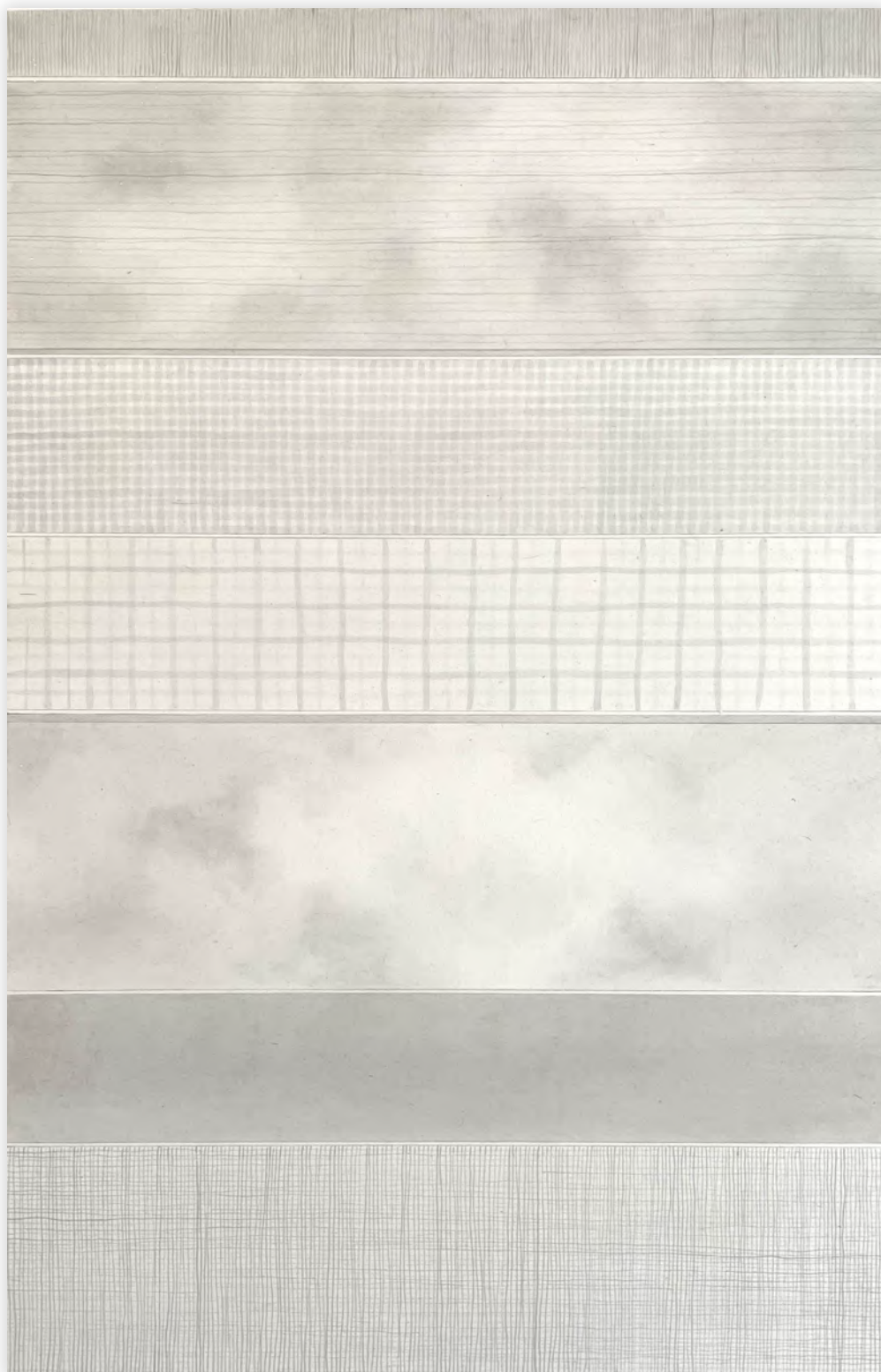


borough XII, XIII, XIV

paper.
6 cm.
25.



21. Cloud of Loughborough XV
Ink on paper.
40 x 26 cm.
2025.



22. Cloud of Loughborough XVI

Ink on paper.
40 x 26 cm.
2025.



23. Cloud of Loughborough (detail)

Ink on paper.
40 x 26 cm.
2025.



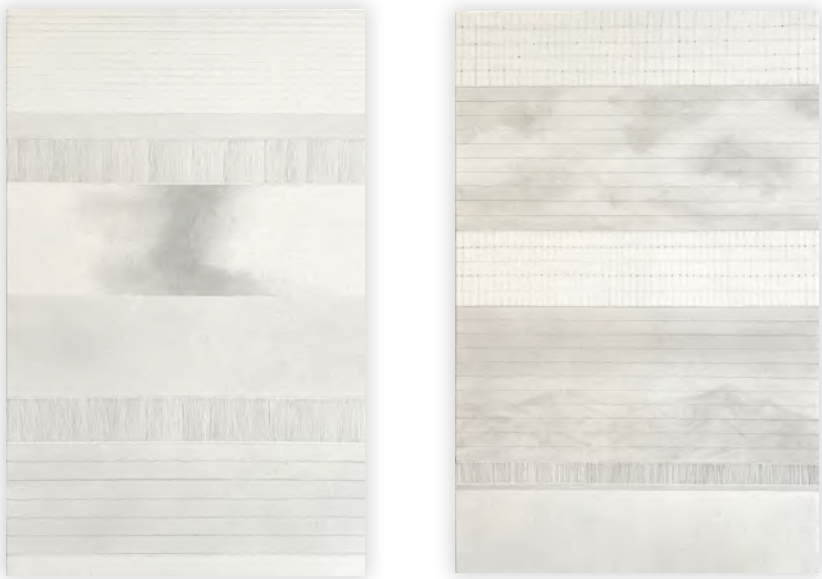
24. Cloud of Loughborough Series

Ink on paper.

40 x 26 cm.

2025.

Photography by Jagjit Samra.



25. Clouds of Loughborough

Ink on
40 x 2
20



ugh XVII, XVIII, XIX, XX, XXI

paper.
6 cm.
25.



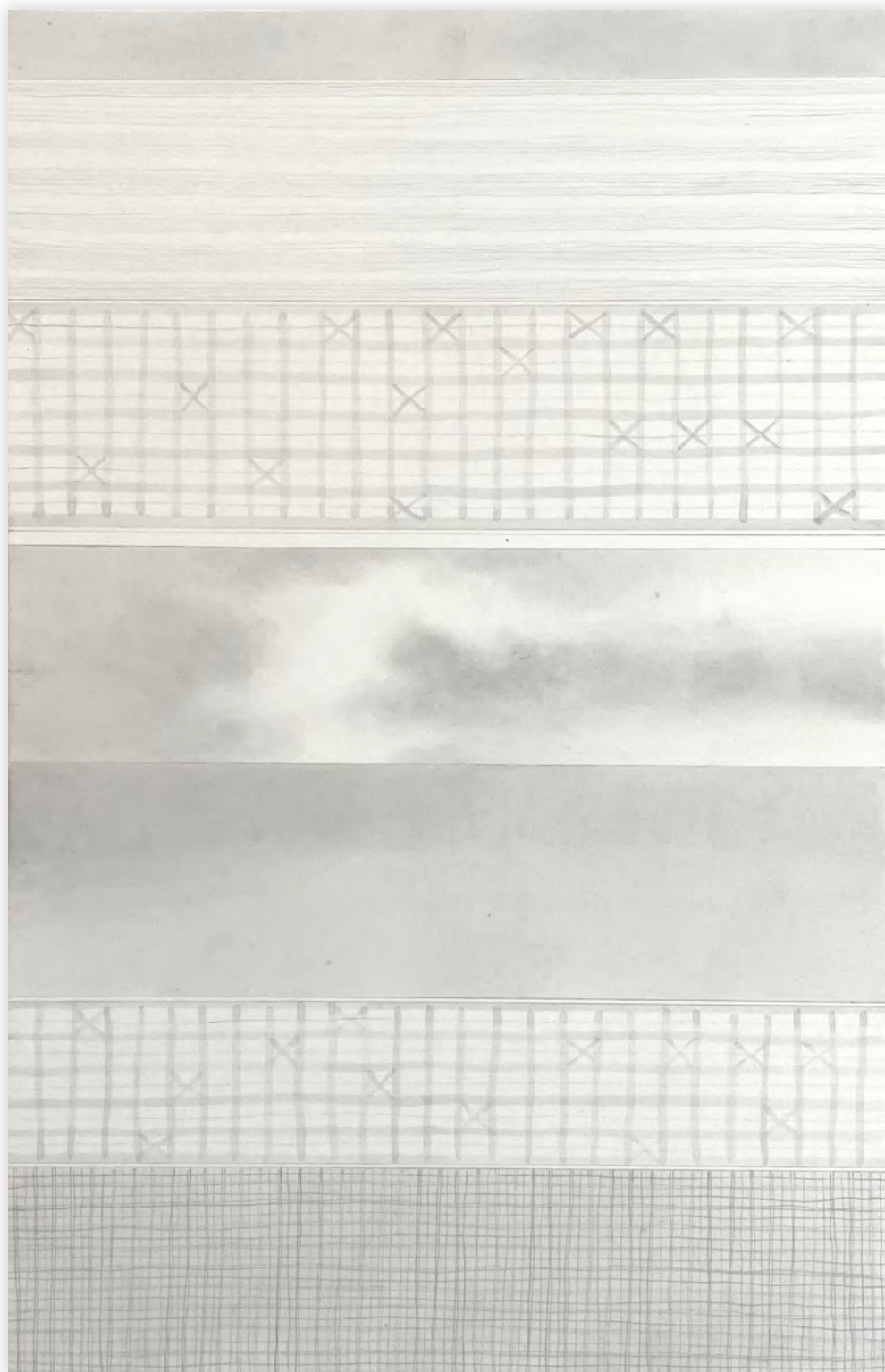
26. *Clouds of Loughborough Series*, 2025.

Ink on paper.



27. *Clouds of Loughborough Series*, 2025.

Ink on paper.



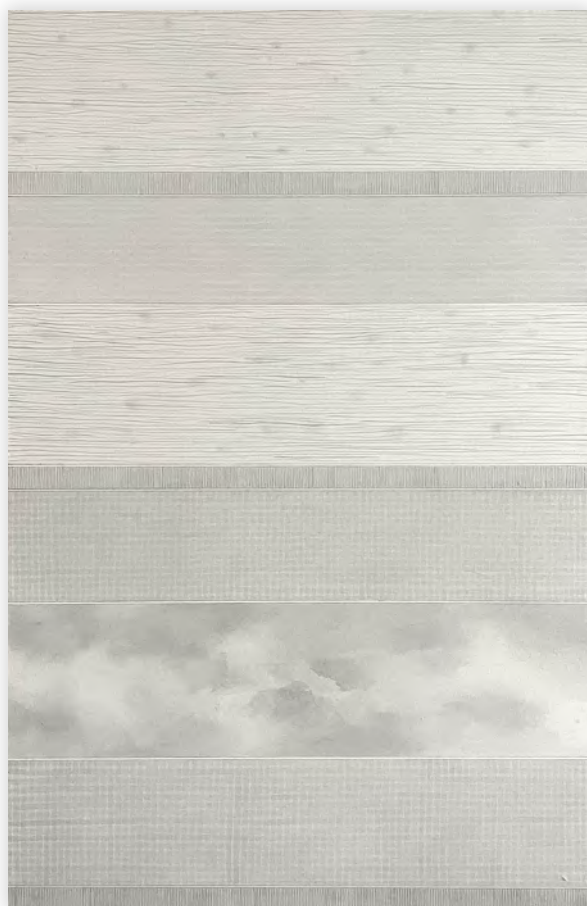


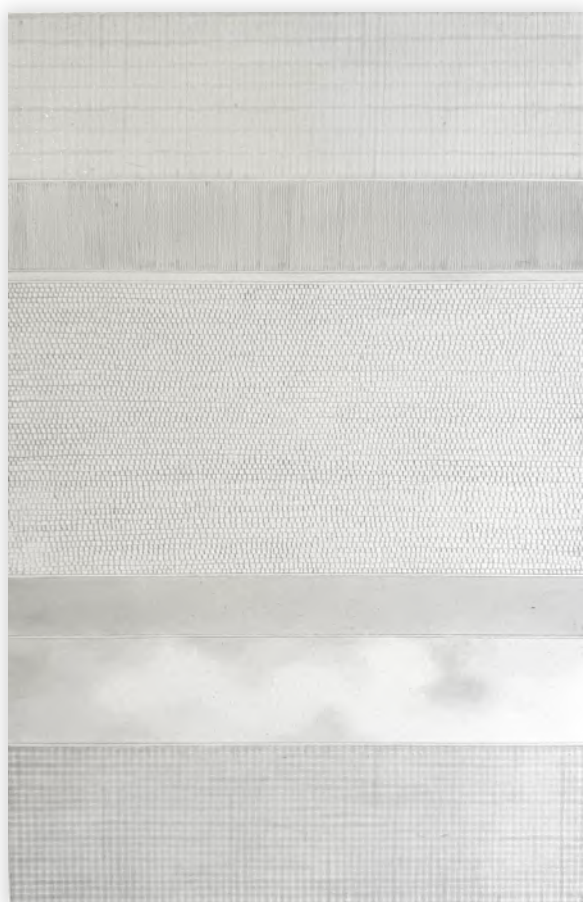
28. *Cloud of Loughborough XXII, XXIII*

Ink on paper.

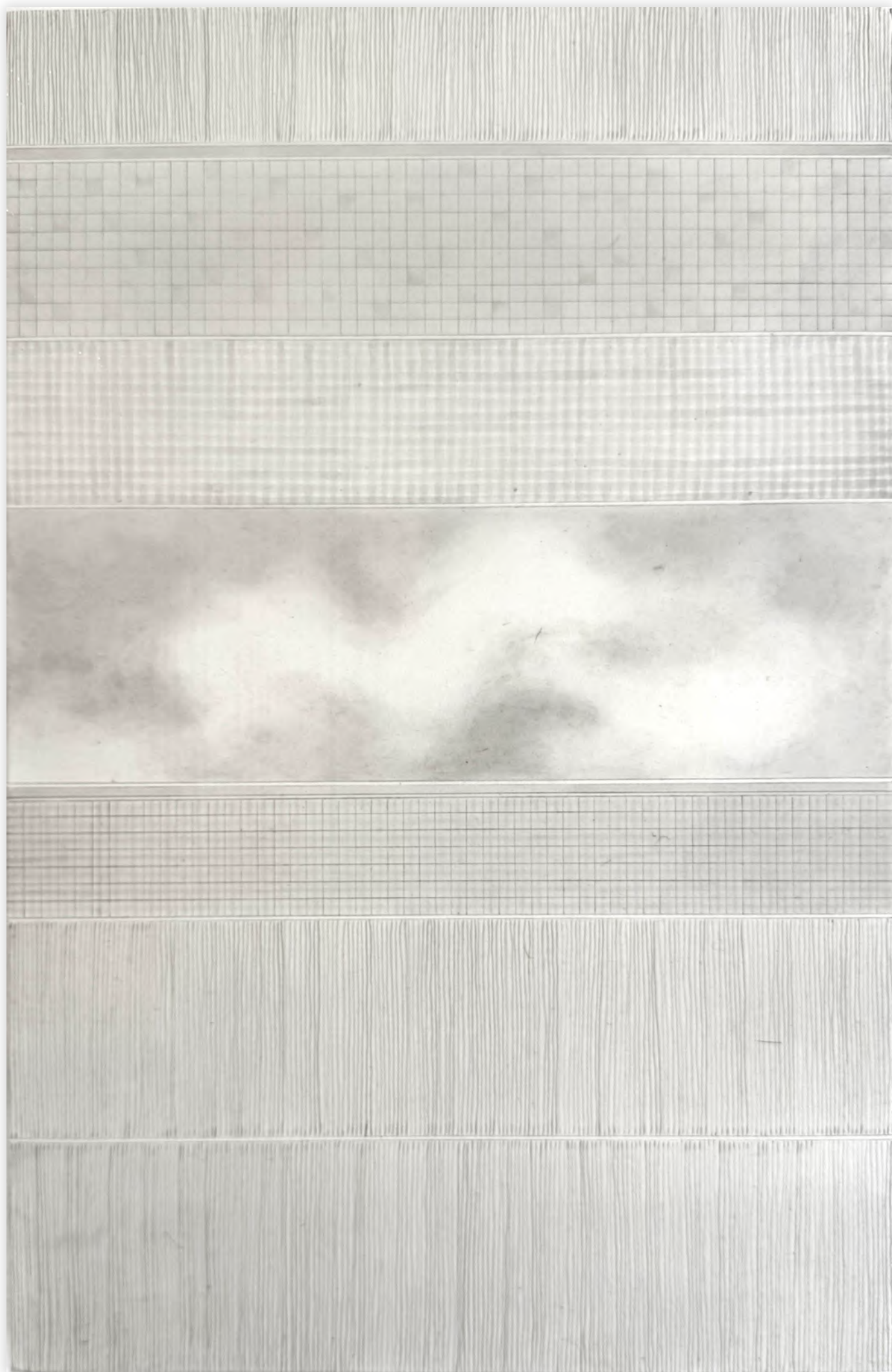
40 x 26 cm.

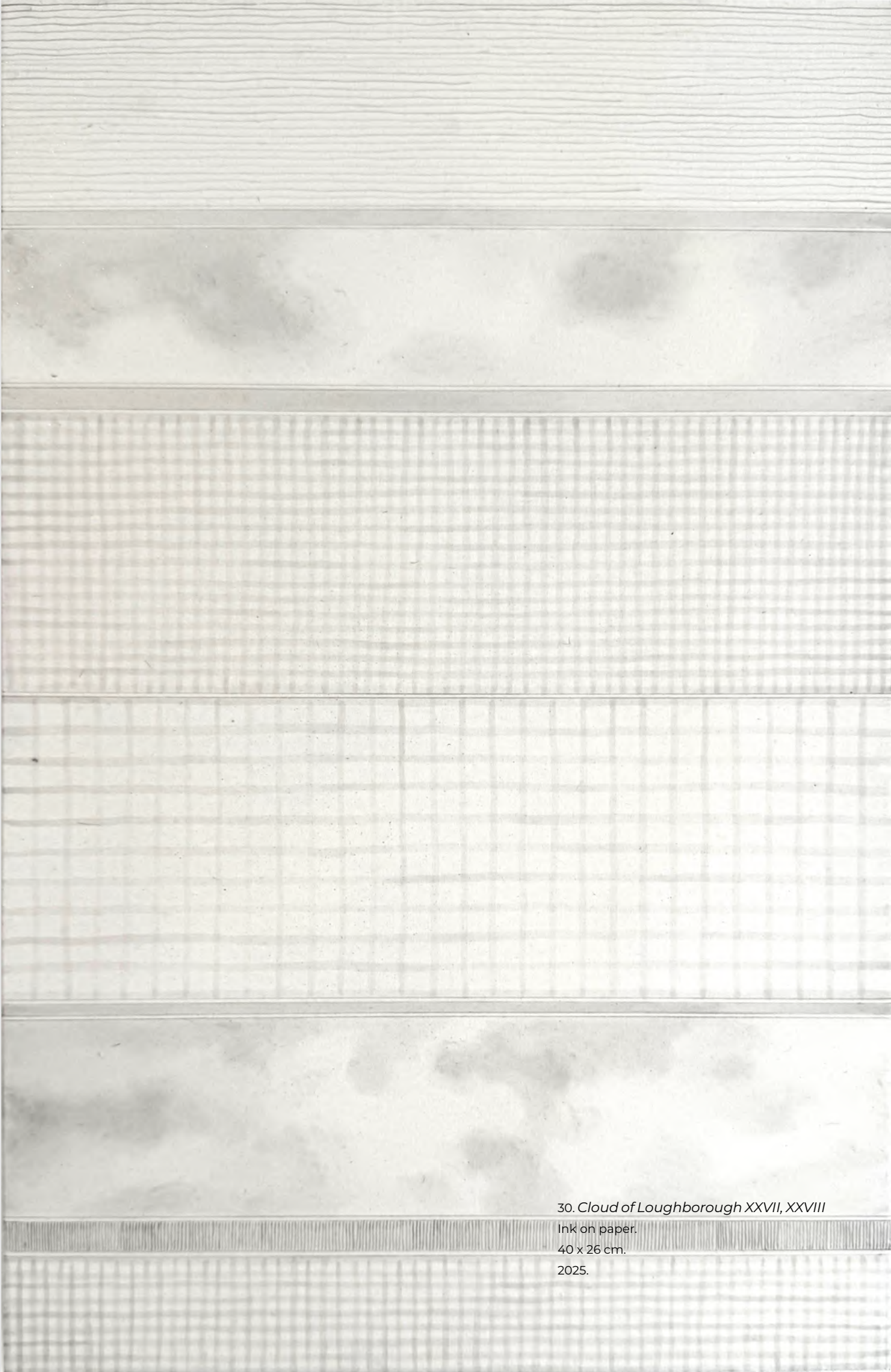
2025.





29. *Cloud of Loughborough XXV, XXIV, XVI*
Ink on paper.
40 x 26 cm.
2025.



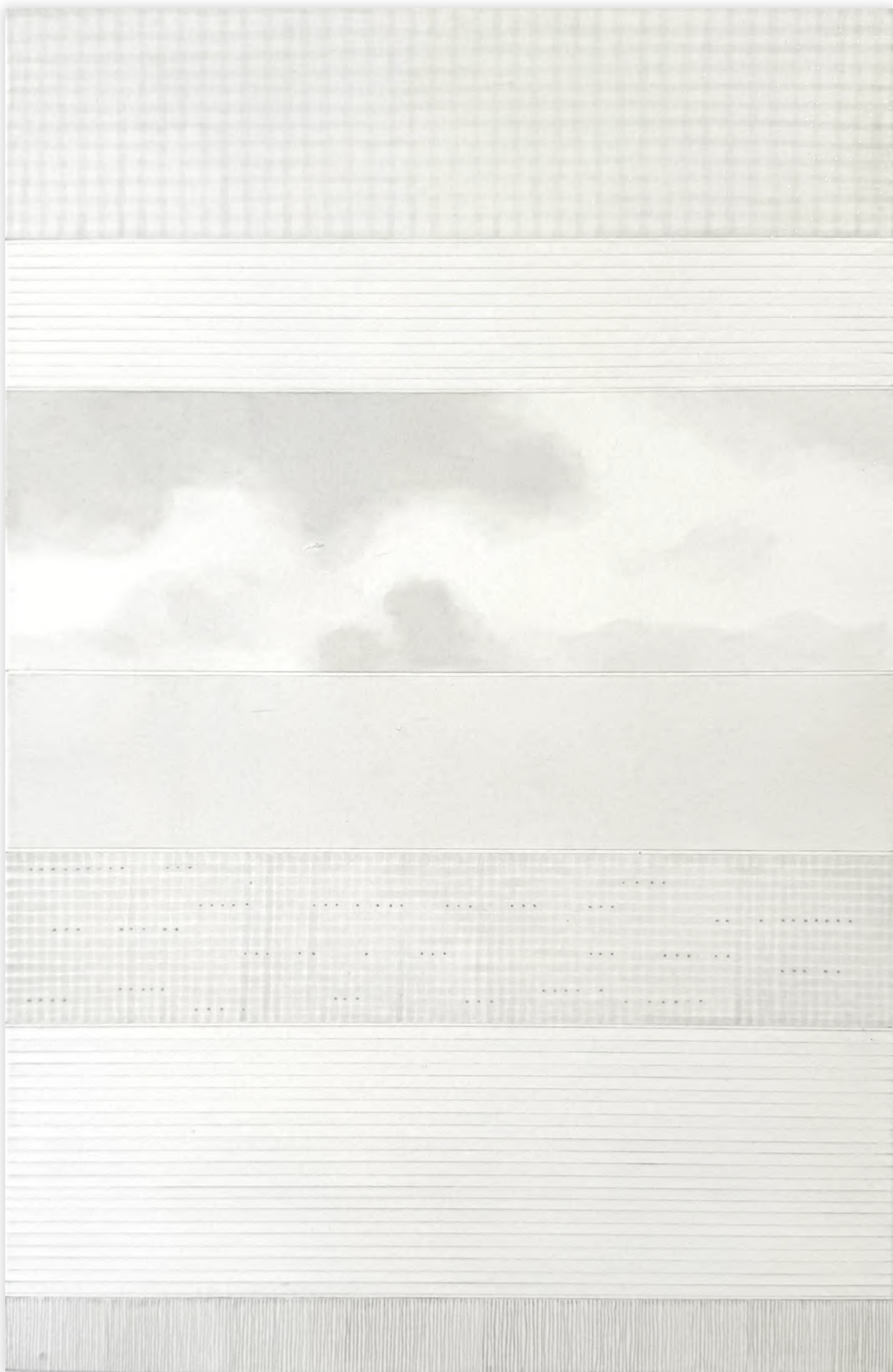


30. *Cloud of Loughborough XXVII, XXVIII*

Ink on paper.

40 x 26 cm.

2025.





31. *Cloud of Loughborough XXIX, XXX*
Ink on paper.
40 x 26 cm.
2025.

CLOUDS OF LOUGHBOROUGH





32. Clouds of Loughborough Series (I-XXX)
Ink on paper.
40 x 26 cm.
2025.



33. Life Line Series

Ink and wax on paper.

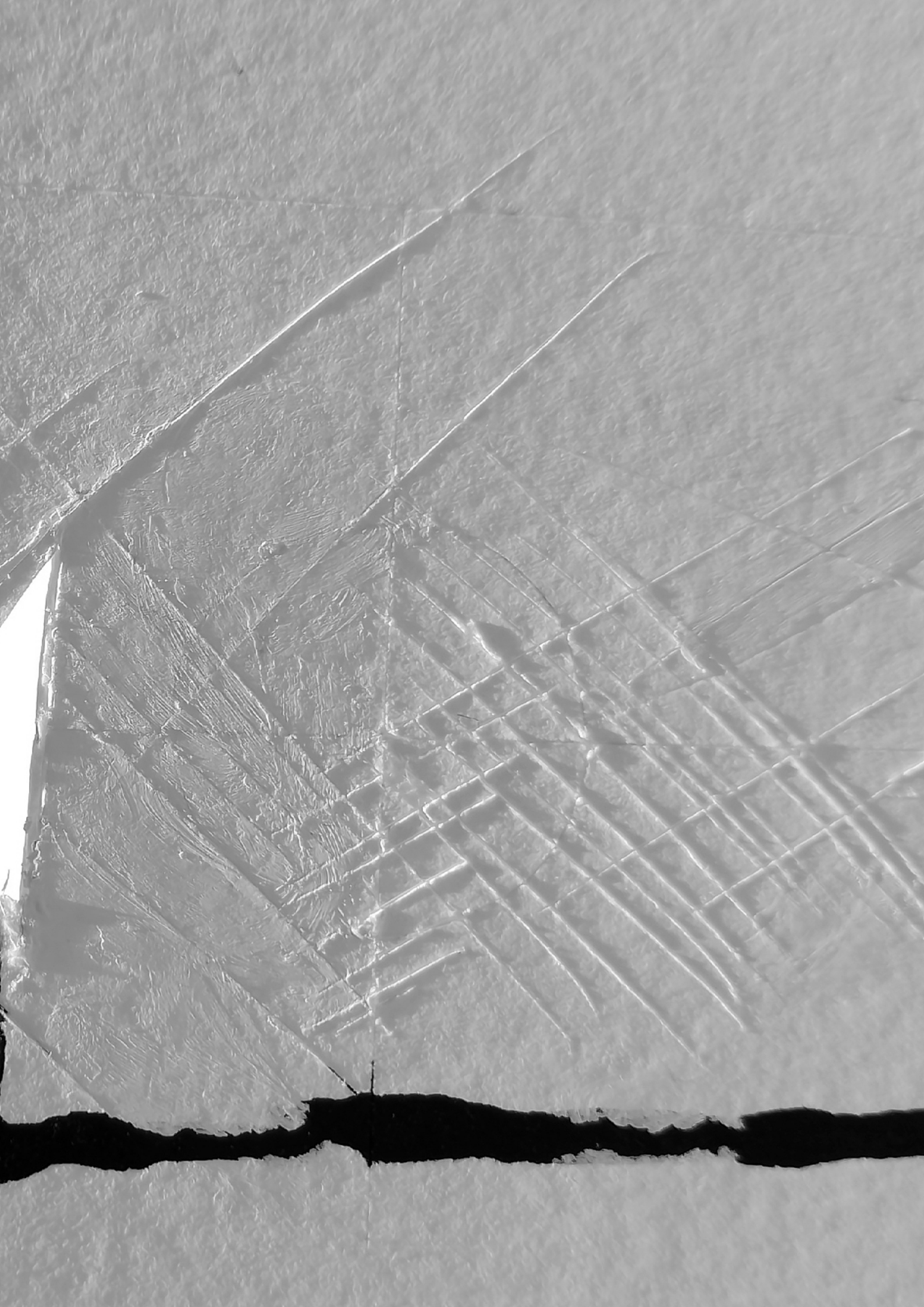
8 m.

Photography by Jagjit Samra

2025.









ISABEL HERRERA

ARTWORKS





Life Lines (Líneas de Vida)

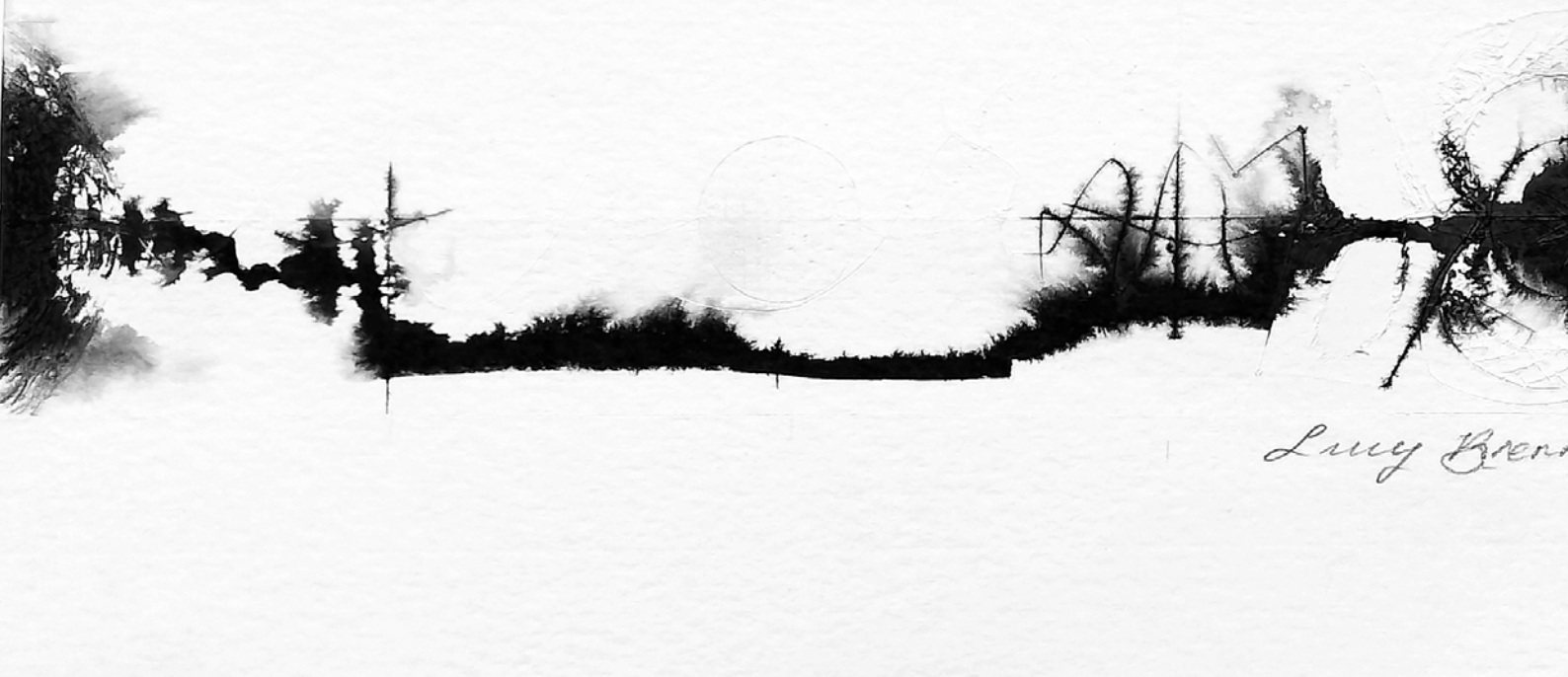
Pensive Trails offers a sweeping, panoramic view into a dialogue that unfolds through the delicate interplay of paper and ink. Within this framework, Loughborough University becomes the meeting ground for two markedly different ways of working, observing, and thinking: on the one hand, the individual artistic practice of Fan Ye, and on the other, the collaborative, process-driven project known as Life Lines.

The *Life Lines* project is rooted in the belief that co-creation is not only a method of artistic production but also a deeply human form of exchange. Initiated in Spain in 2022, it first took shape as a local experiment in shared authorship and artistic dialogue. Over time, however, the project began to extend its reach beyond national borders. It now unfolds within an international context, taking the form of a series of carefully staged encounters between the original author and a single invited participant. These sessions, deliberately intimate in scale, provide the setting in which the essence of the project is distilled.

Pensive Trails presents the tangible outcomes of this ongoing artistic research. Each of the twenty works on display stands as the trace or residue of one such encounter, all of which took place between May and July 2025. Rather than serving merely as finished “artworks” in the traditional sense, these pieces are physical records of moments of connection — documents of a shared creative process that balances intention and chance, structure and improvisation.

The *Life Lines* initiative proposes a performative, collaborative experience that merges storytelling with the act of drawing. One of its central aims is to challenge and destabilise the traditional notion of authorship, questioning where creative ownership truly lies when two individuals shape a work together. Twenty participants, representing as many as seven different nationalities, were invited to inscribe their

34. *Life Line*
(Lucy B., detail)
Ink and wax on paper.
40 x 14 cm.
2025.



35. *Life Line*
(Lucy B.)

Ink and wax on paper.
40 x 14 cm.
2025.

own life stories — not in words, but through the co-creation of delicate, expressive marks. These marks, cut into the surface with a scalpel, are later brought to life as ink flows into the empty channels, revealing forms that are at once precise and unpredictable.

In this way, drawing transforms into a language capable of transcending spoken or written words. It operates as a bridge across linguistic divides, opening pathways for exchange between people from disparate cultural backgrounds. The process invites participants into a space of deep reflection, encouraging them to meditate on time, expression, and the shared human experience of life itself. The physical act of cutting and marking becomes a metaphor for inscribing one's presence in the world, while the subsequent inking process breathes vitality into those silent gestures.

When the ink begins to flow, filling the channels carved by the participant, an unexpected language emerges: a strange and ambiguous visual script, a living calligraphy born out of experience rather than convention. The result is not a fixed statement, but a shifting, resonant field of mea-



non-Shiel 4.6.2025

ning — one that belongs equally to its makers and to those who encounter it.

Thus, within the frame of *Life Lines* and *Pensive Trails*, drawing ceases to be a solitary activity and becomes instead a site of sharing, of intimate connection and mutual recognition. It is an act of dialogue in its purest form: one that bridges distances, dissolves barriers, and reaffirms the simple yet profound truth that human stories — however different in origin — can find common ground in the quiet language of marks on paper.

Isabel Herrera
2025





37. *Life Line Series*

Ink and wax on paper.
8 m.
2025.



38. *Life Line Series*, 2025.

Ink and wax on paper.
8 m.



39. *Life Line Series*, 2025.

Ink and wax on paper.
8 m.

TWENTY LIFE LINES (VEINTE LÍNEAS DE VIDA)

1. Aby's.
2. Bao's.
3. Claire's.
4. Deborah's.
5. Fan's.





The twenty participants were invited to share their experiences regarding the project through a series of voice recordings. Each audio recording accompanies their respective piece. Like sound waves, these voices breathe life into the graphic lines.

41. *Life Line Series (1-5)*

Ink and wax on paper.

8 m.

2025.

6. Fengjin's.
7. Helen's.
8. Jiu Jian's.
9. Kaicui's.
10. Katarina's.





42. *Life Line Series (6-10)*

Ink and wax on paper.

8 m.

2025.

11. Malachy's.
12. Lucy's.
13. Neda's.
14. Nick's.
15. Thomas'.





43. *Life Line Series (11-15)*

Ink and wax on paper.

8 m.

2025.

16. Ray's (Lyu's).
17. Rikke's.
18. Ziyao's.
19. Yonat's.
20. Richard's.





44. *Life Line Series (16-20)*

Ink and wax on paper.

8 m.

2025.



45. Life Line Series

Ink and wax on paper.

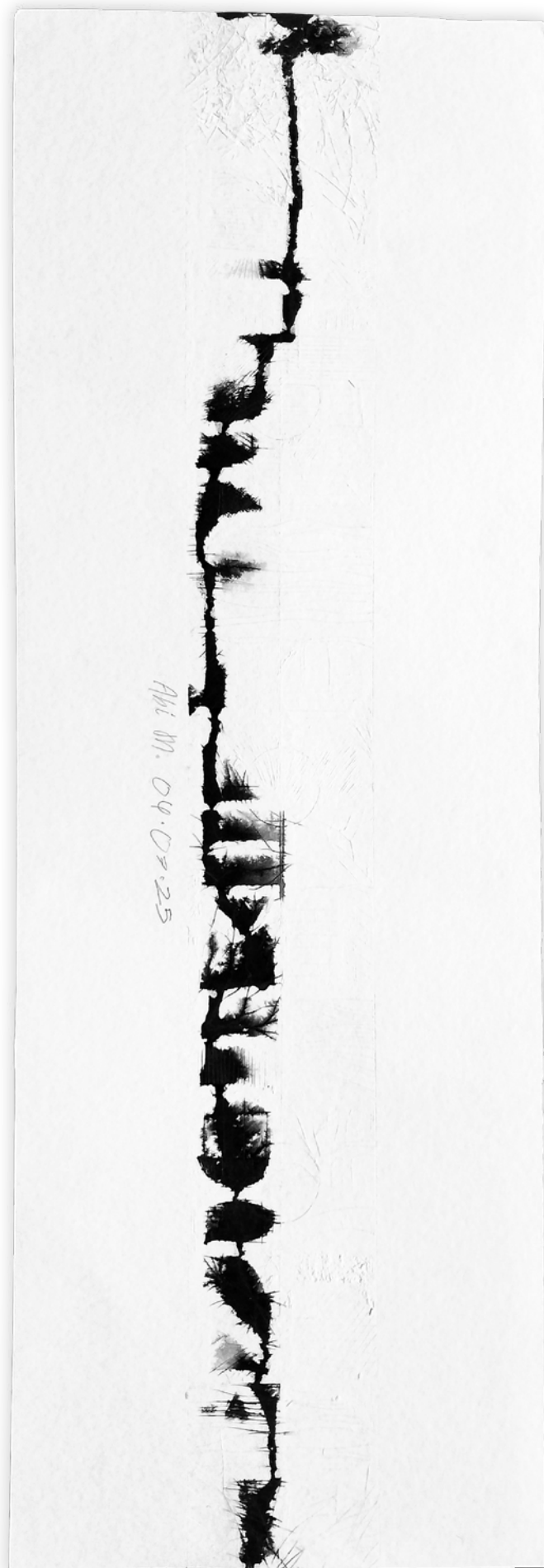
8 m.

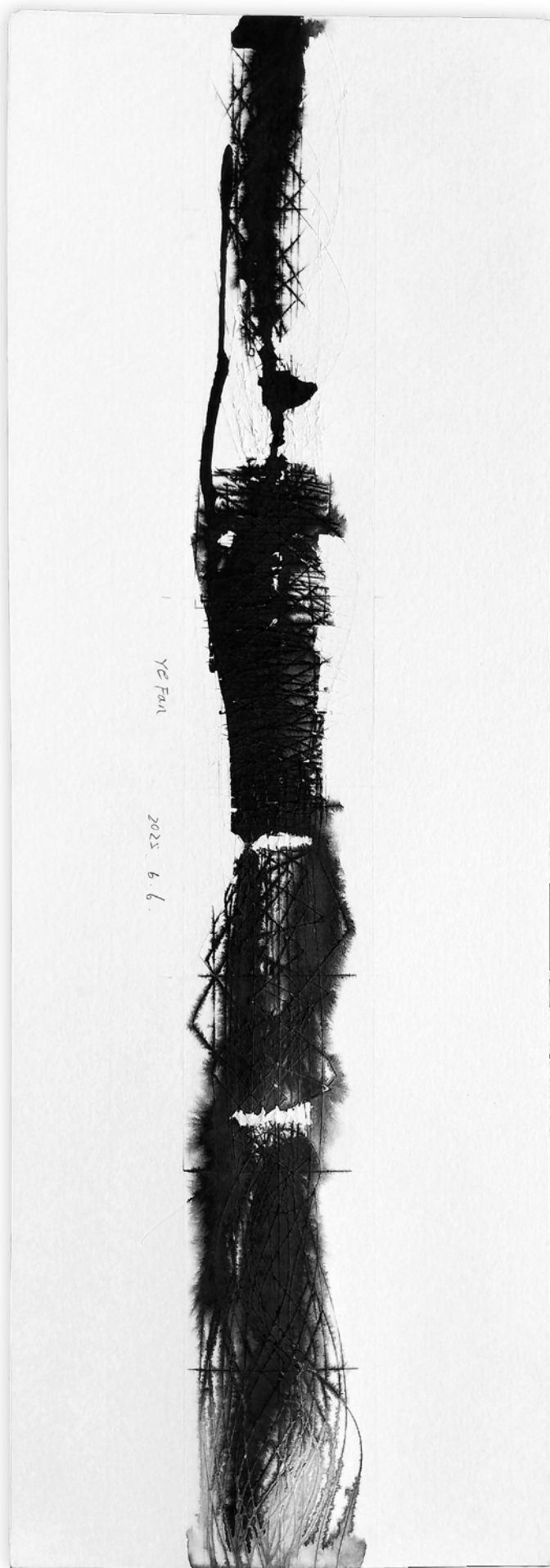
2025.



46. *Life Line*
(Aby M.)

Ink and wax on paper.
40 x 14 cm.
2025.





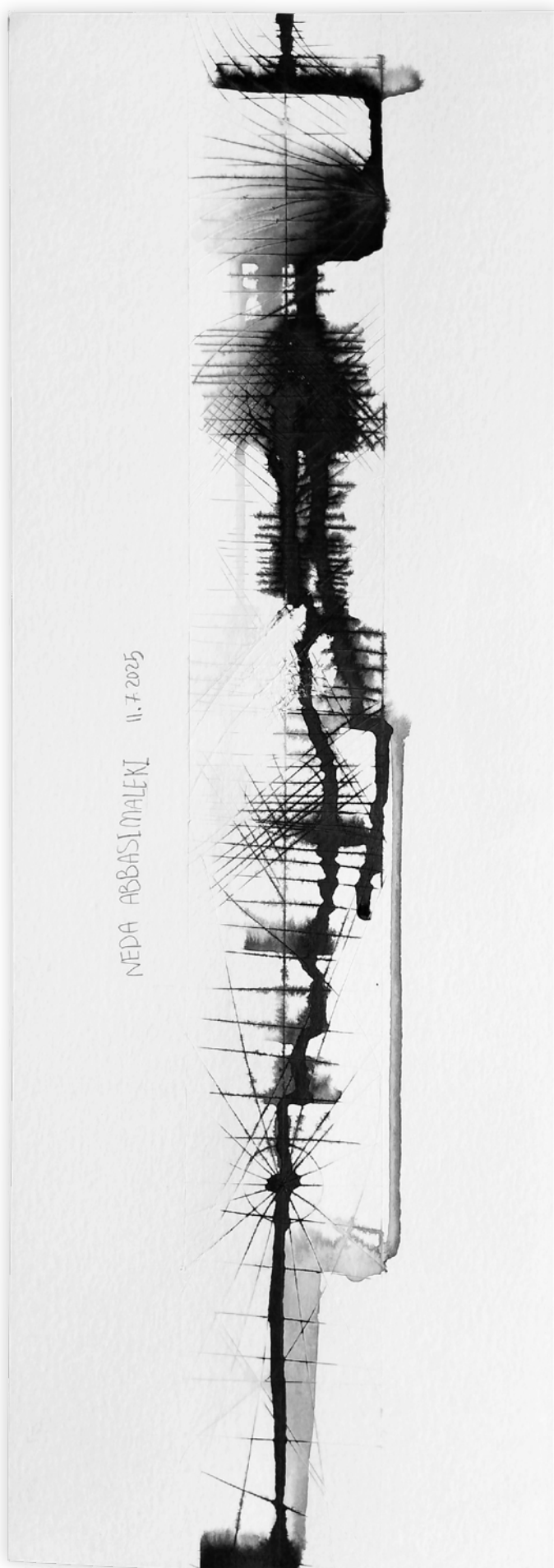
47. *Life Line*
(Fan Y.)

Ink and wax on paper.
40 x 14 cm.
2025.

48. *Life Line*
(Thomas H.)

Ink and wax on paper.
40 x 14 cm.
2025.

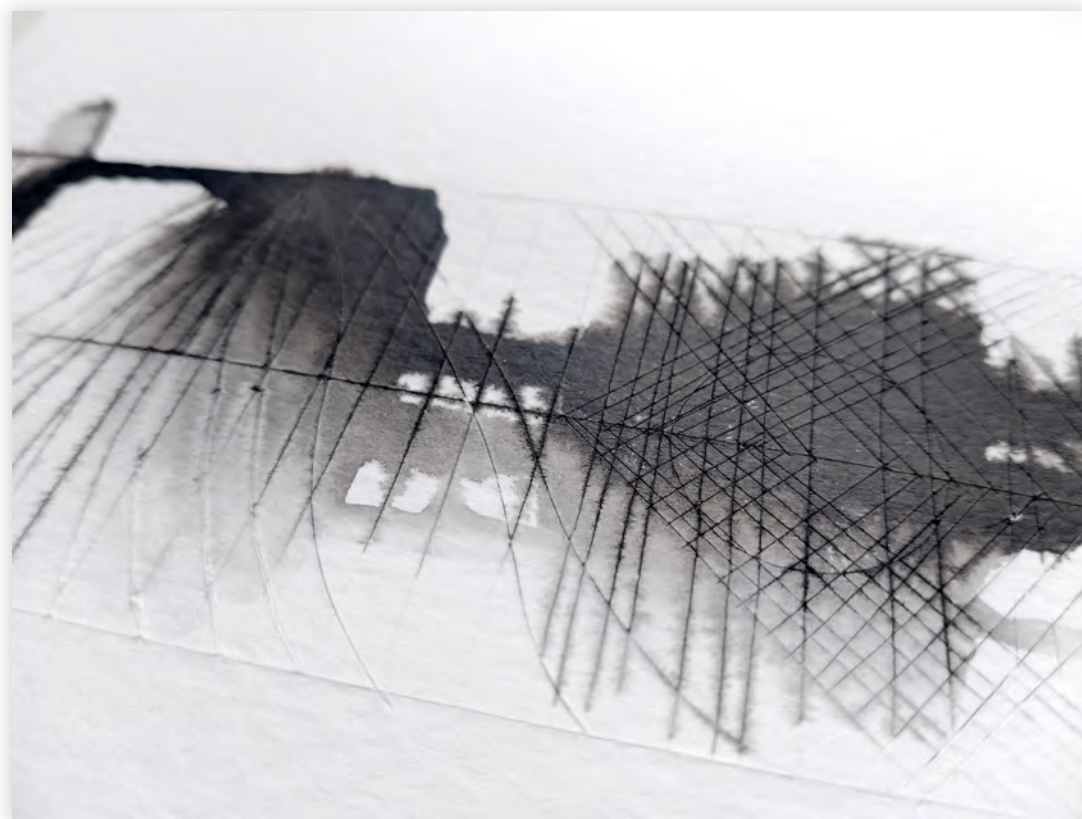




49. *Life Line*
(Neda A.)

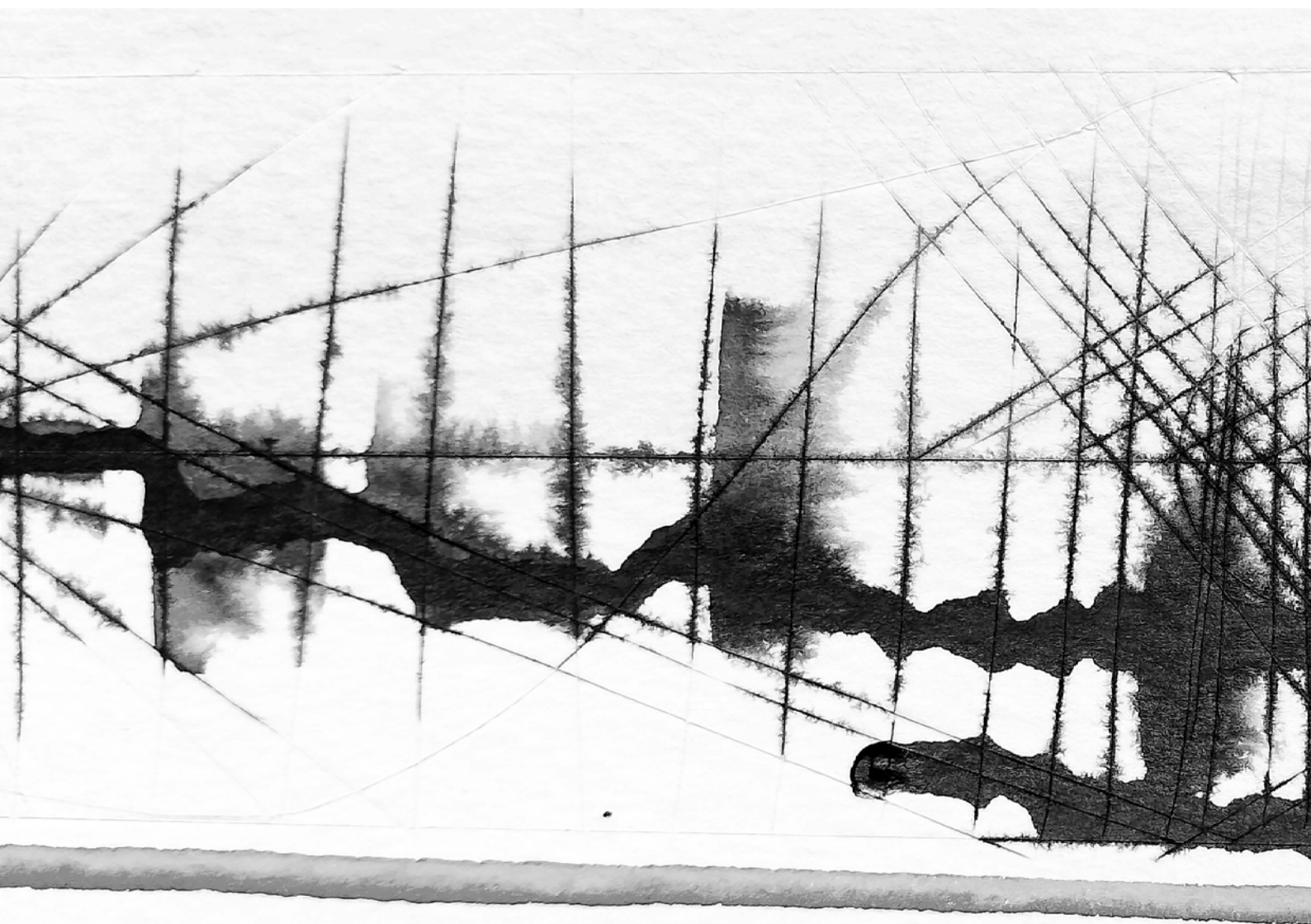
Ink and wax on paper.
40 x 14 cm.
2025.





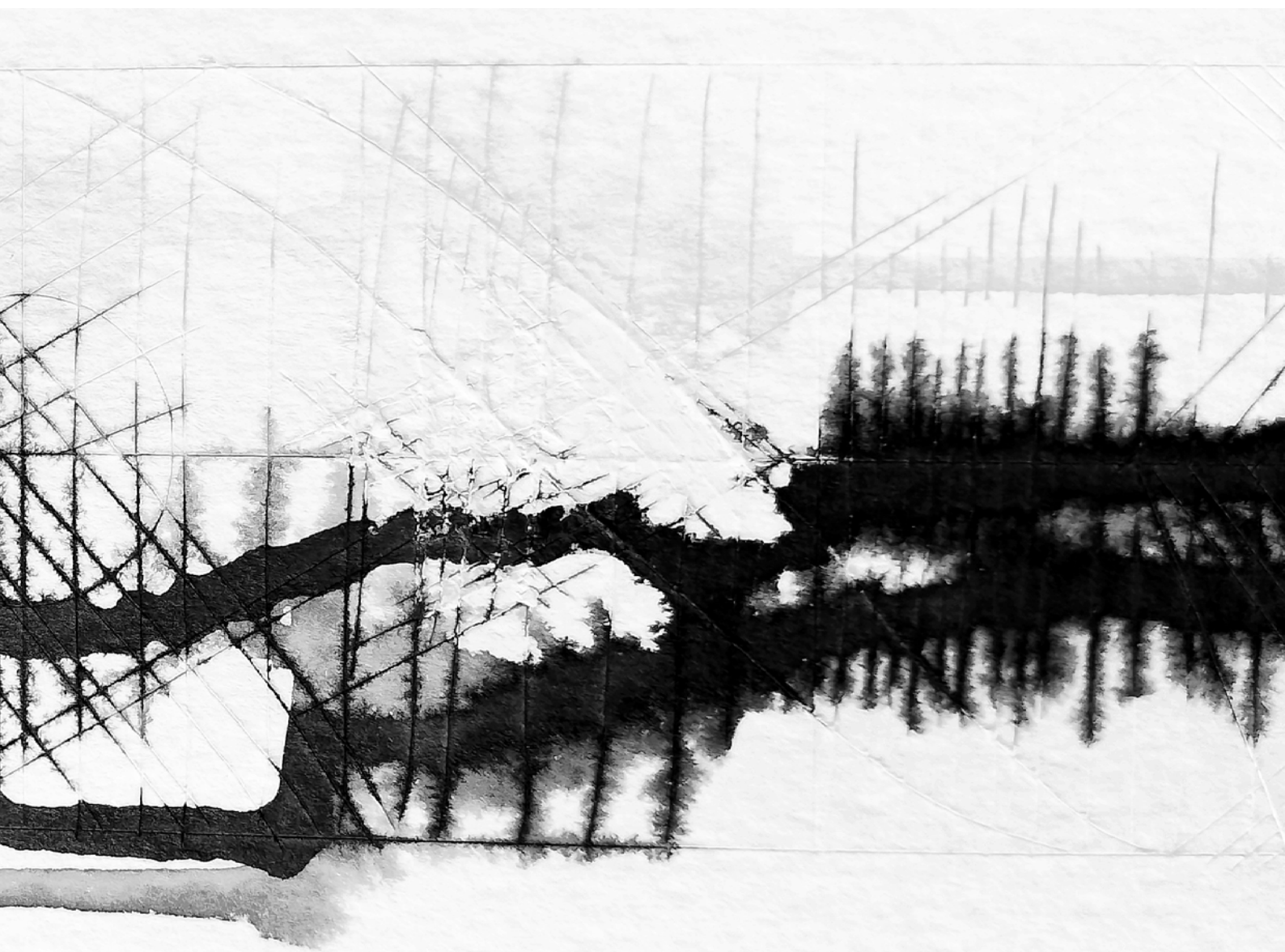
50. Life Line
(Neda A., details)

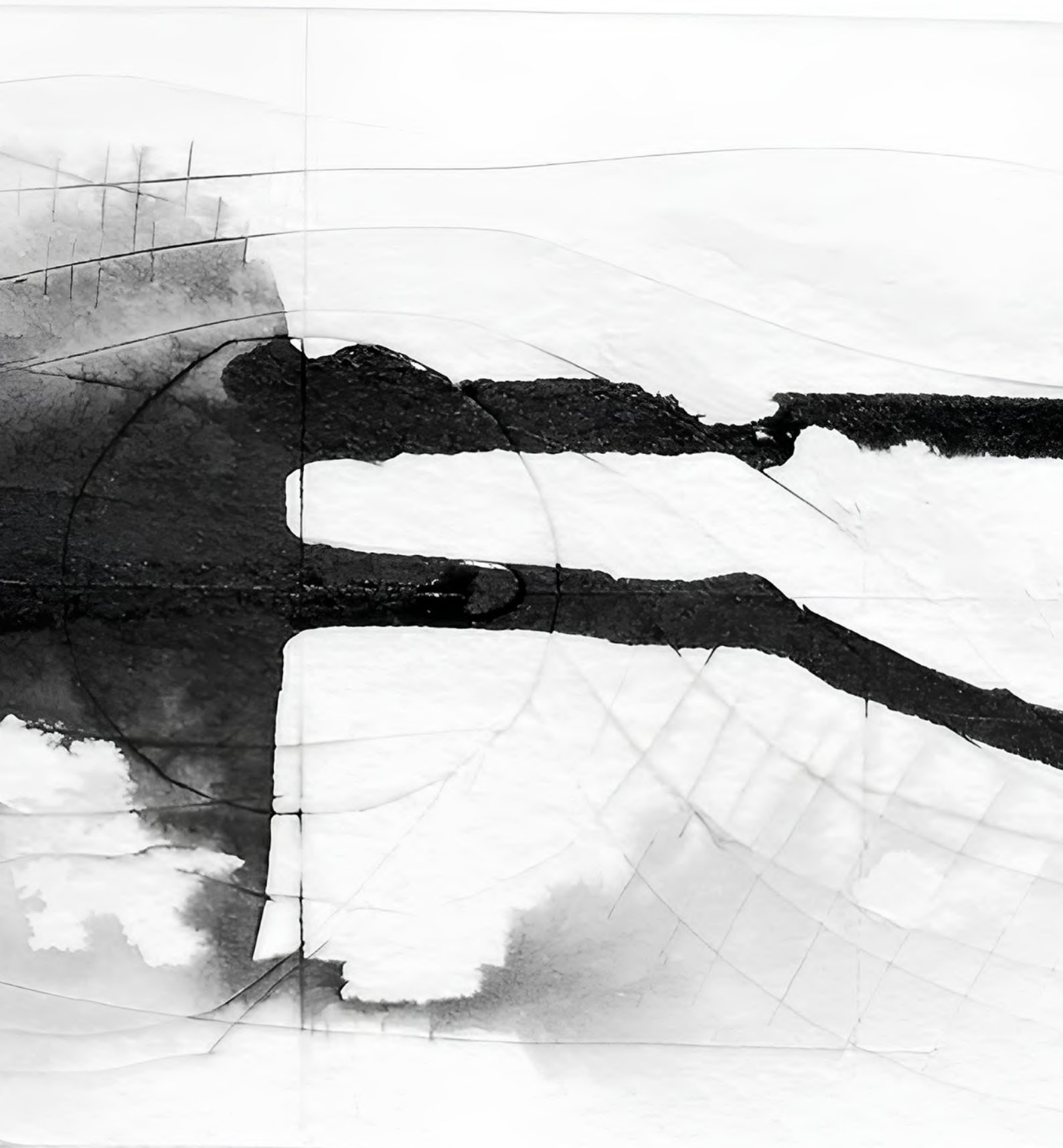
Ink on paper.
14 x 40 cm.
2025.



51. Life Line
(Neda A., details)

Ink on paper.
14 x 40 cm.
2025.







53. Life Line (on the left)
(Kaicui C., details)

Ink and wax on paper.
14 x 40 cm.
2025.



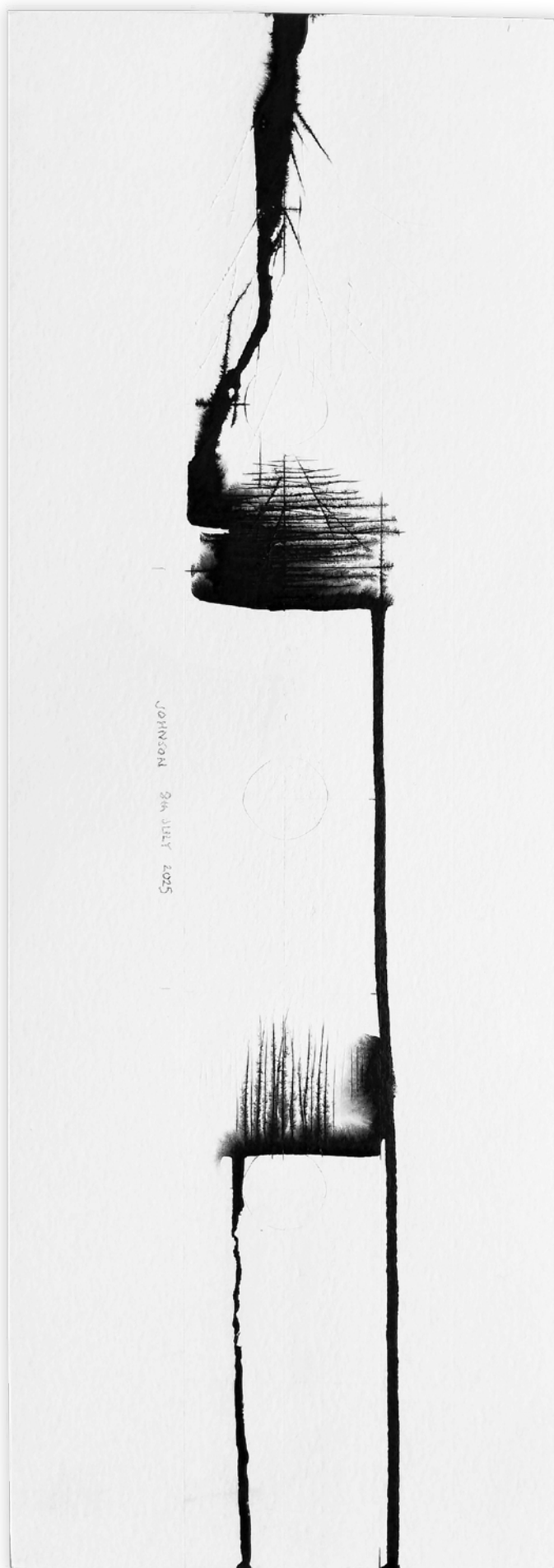
52. Life Line
(Yonat N., Kaicui C., details)

Ink and wax on paper.
14 x 40 cm.
2025.

54. *Life Line*
(Nick A.)

Ink and wax on paper.
40 x 14 cm.
2025.





55. *Life Line*
(Neda A.)

Ink and wax on paper.
40 x 14 cm.
2025.



56. Life Line (Th

Ink and wa

14 x 4

20



Thomas H., details)

x on paper.
0 cm.
25.

58. Life Line
(Kaicui., details)

Ink and wax on paper.

14 x 40 cm.

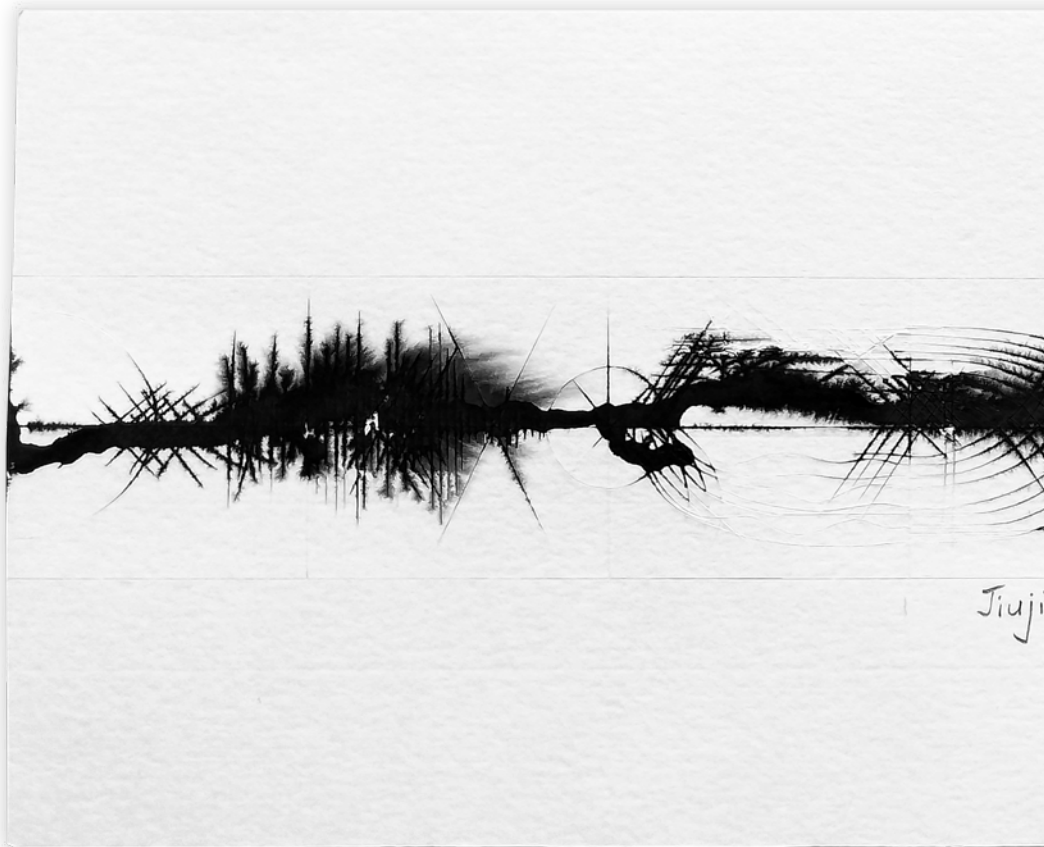
2025.





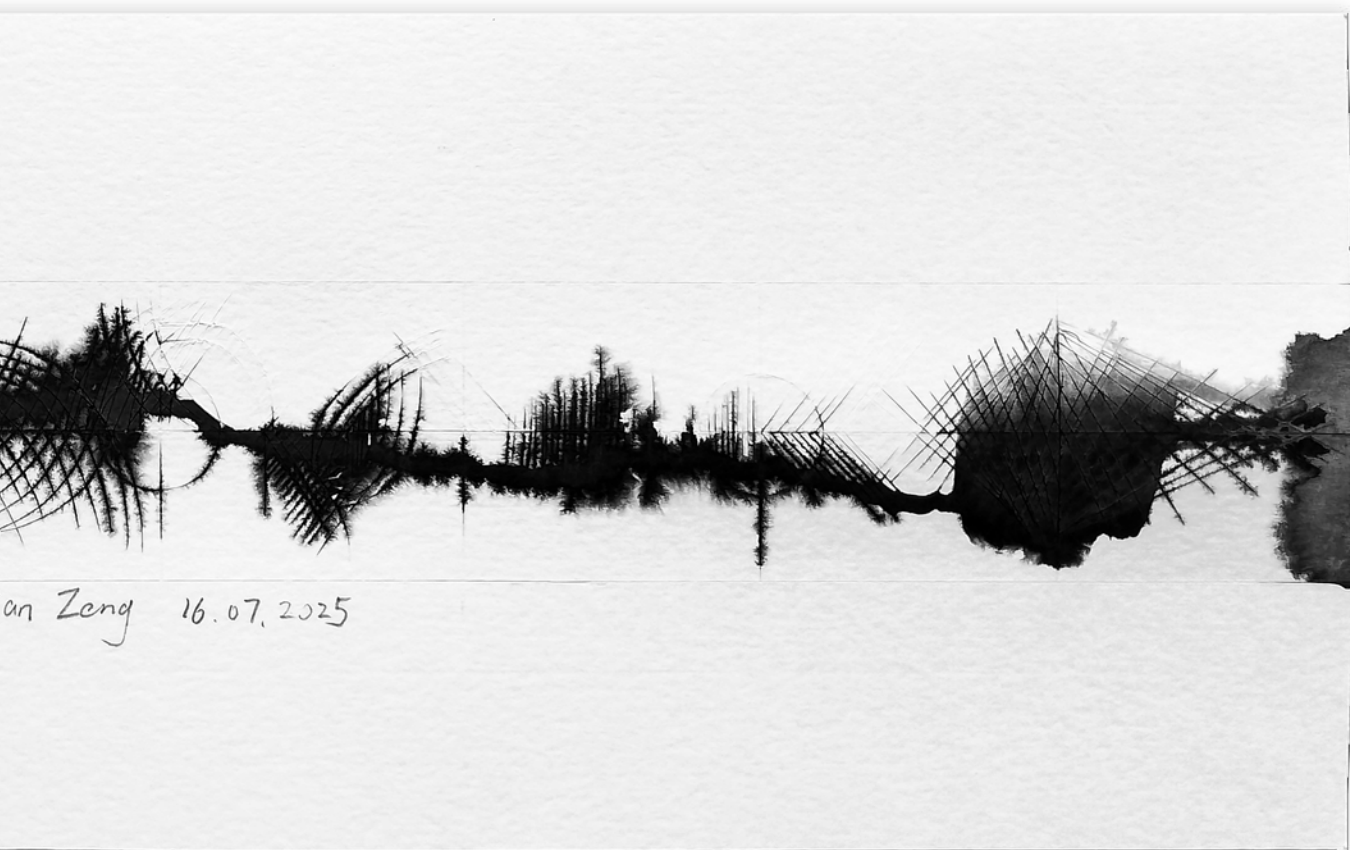
61. *Life Line*
(Jiujian Z.)

Ink and wax on paper.
40 x 14 cm.
2025.



62. *Life Line*
(Deborah H., detail.)

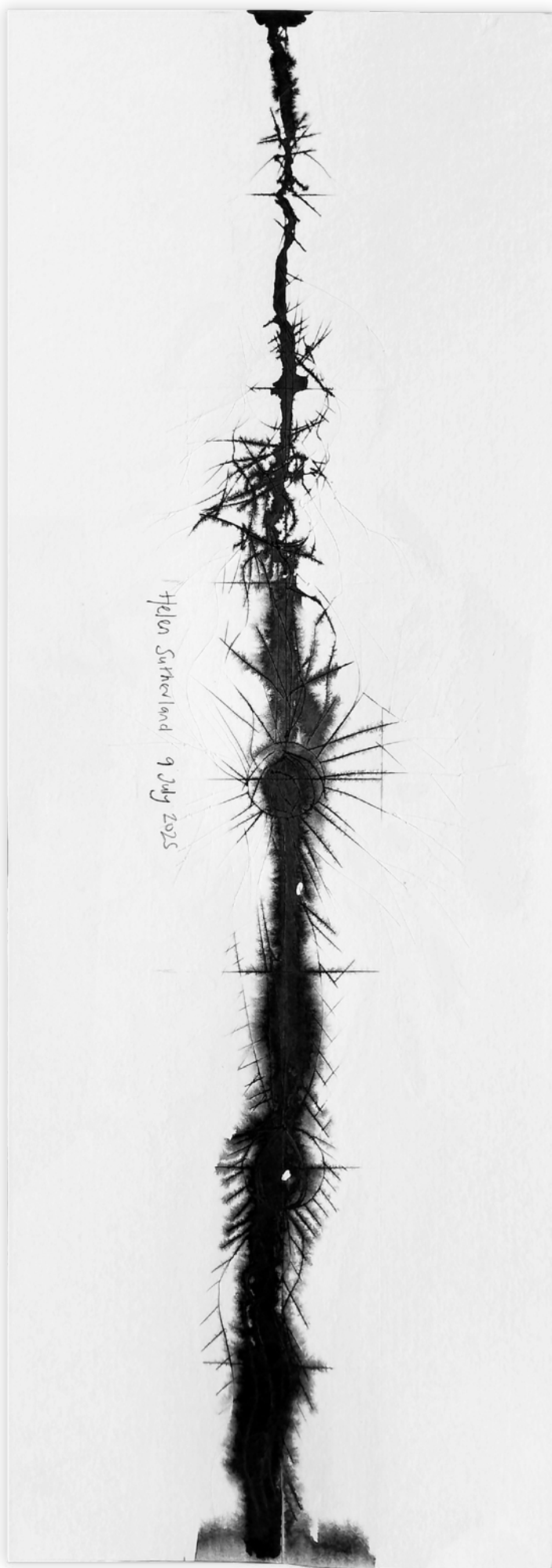
Ink and wax on paper.
40 x 14 cm.
2025.





63. *Life Line*
(Helen S., detail)

Ink and wax on paper.
40 x 14 cm.
2025.



64. *Life Line*
(Helen S..)

Ink and wax on paper.
40 x 14 cm.
2025.





66. *Life Line*
(Fan Y., detail)

Ink and wax on paper.
40 x 14 cm.
2025.

65. *Life Line*
(Katarina, detail)

Ink and wax on paper.
40 x 14 cm.
2025.

A blurred photograph of a white, angular object, possibly a piece of art or a sculpture, with a dark, wavy line drawn on its surface. The line is thick and irregular, resembling a calligraphic stroke or a wax drawing. The background is a soft, out-of-focus grey.

67. Life Line Series

Ink and wax on paper.

8 m.

Photography by Jagjit Samra

2025.









CHECKLIST

OF THE EXHIBITION



CHECKLIST OF THE EXHIBITION

- | | | |
|---|---|--|
| 1. Cloud of Loughborough I
Ink on paper.
40 x 26 cm.
2025. | 11. Clouds of Loughborough Series,
2025.
Ink on paper.
2025. | 20. Clouds of Loughborough XII,
XIII, XIV
Ink on paper.
40 x 26 cm.
2025. |
| 2. Cloud of Loughborough V
(detail)
Ink on paper.
40 x 26 cm.
2025. | 12. Cloud of Loughborough IV
Ink on paper.
40 x 26 cm.
2025. | 21. Cloud of Loughborough XV
Ink on paper.
40 x 26 cm.
2025. |
| 3. Cloud of Loughborough II
Ink on paper.
40 x 26 cm.
2025. | 13. Cloud of Loughborough V
Ink on paper.
40 x 26 cm.
2025. | 22. Cloud of Loughborough XVI
Ink on paper.
40 x 26 cm.
2025. |
| 4. Cloud of Loughborough III
Ink on paper.
40 x 26 cm.
2025. | 14. Cloud of Loughborough VI
Ink on paper.
40 x 26 cm.
2025. | 23. Cloud of Loughborough Series
Ink on paper.
40 x 26 cm.
2025. |
| 5. Clouds of Loughborough Series,
2025.
Ink on paper. | 15. Cloud of Loughborough VII
Ink on paper.
40 x 26 cm.
2025. | 24. Cloud of Loughborough (detail)
Ink on paper.
40 x 26 cm.
2025. |
| 6. Clouds of Loughborough Series,
2025.
Ink on paper. | 16. Cloud of Loughborough VIII
Ink on paper.
40 x 26 cm.
2025. | 25. Clouds of Loughborough XVII,
XVIII, XIX, XX, XXI
Ink on paper.
40 x 26 cm.
2025. |
| 7. Clouds of Loughborough Series,
2025.
Ink on paper.
2025. | 17. Cloud of Loughborough IX
Ink on paper.
40 x 26 cm.
2025. | 26. Clouds of Loughborough Se-
ries, 2025.
Ink on paper. |
| 8. Clouds of Loughborough XXI
(detail)
Ink on paper.
2025. | 18. Cloud of Loughborough X
Ink on paper.
40 x 26 cm.
2025. | 27. Clouds of Loughborough Series,
2025.
Ink on paper. |
| 9. Cloud of Loughborough (detail)
Ink on paper.
2025. | 19. Cloud of Loughborough XI
Ink on paper.
40 x 26 cm.
2025. | 28. Cloud of Loughborough XXII,
XXIII
Ink on paper.
40 x 26 cm.
2025. |
| 10. Cloud of Loughborough XIX (de-
tail)
Ink on paper.
2025. | | |

29. Cloud of Loughborough XXIV, XXV, XVI
Ink on paper.
40 x 26 cm.
2025.
30. Cloud of Loughborough XXVII, XXVIII
Ink on paper.
40 x 26 cm.
2025.
31. Cloud of Loughborough XXIX, XXX
Ink on paper.
40 x 26 cm.
2025.
32. Life Line Series
Ink and wax on paper.
8 m.
Photography by Jagjit Samra
2025.
33. Clouds of Loughborough Series (I-XXX)
Ink on paper.
40 x 26 cm.
2025.
34. Life Line
(Lucy B., detail)
Ink and wax on paper.
40 x 14 cm.
2025.
35. Life Line
(Lucy B.)
Ink and wax on paper.
40 x 14 cm.
2025.
36. Life Line Series, 2025.
Ink and wax on paper.
8 m.
37. Life Line Series
Ink and wax on paper.
8 m.
2025.
38. Life Line Series, 2025.
Ink and wax on paper.
8 m.
39. Life Line Series, 2025.
Ink and wax on paper.
8 m.
40. Life Line Series, 2025.
Ink and wax on paper.
8 m.
41. Life Line Series (1-5)
Ink and wax on paper.
8 m.
2025.
42. Life Line Series (6-10)
Ink and wax on paper.
8 m.
2025.
43. Life Line Series (11-15)
Ink and wax on paper.
8 m.
2025.
44. Life Line Series (16-20)
Ink and wax on paper.
8 m.
2025.
45. Life Line Series
Ink and wax on paper.
8 m.
2025.
46. Life Line
(Aby M.)
Ink and wax on paper.
40 x 14 cm.
2025.
47. Life Line (Fan Y.)
Ink and wax on paper.
40 x 14 cm.
2025.
48. Life Line (Thomas H.)
Ink and wax on paper.
40 x 14 cm.
2025.
49. Life Line (Neda A.)
Ink and wax on paper.
40 x 14 cm.
2025.
50. Life Line (Neda A., details)
Ink on paper.
14 x 40 cm.
2025.
51. Life Line (Neda A., details)
Ink on paper.
14 x 40 cm.
2025.
52. Life Line (Yonat N., Kaicui C., details)
Ink and wax on paper.
14 x 40 cm.
2025.
53. Life Line (Kaicui C., details)
Ink and wax on paper.
14 x 40 cm.
2025.
54. Life Line (Nick A.)
Ink and wax on paper.
40 x 14 cm.
2025.
55. Life Line (Neda A.)
Ink and wax on paper.
40 x 14 cm.
2025.
56. Life Line (Thomas H., details)
Ink and wax on paper.
14 x 40 cm.
2025.
57. Life Line (Kaicui., details)
Ink and wax on paper.
14 x 40 cm.
2025.
58. Life Line (Kaicui., details)
Ink and wax on paper.
14 x 40 cm.
2025.

59. Life Line (Helen S., detail)
Ink and wax on paper.
40 x 14 cm.
2025.

60. Life Line (Kaicui., details)
Ink and wax on paper.
14 x 40 cm.
2025.

61. Life Line (Jiujian Z.)
Ink and wax on paper.
40 x 14 cm.
2025.

62. Life Line (Deborah H., detail.)
Ink and wax on paper.
40 x 14 cm.
2025.

63. Life Line (Helen S., detail)
Ink and wax on paper.
40 x 14 cm.
2025.

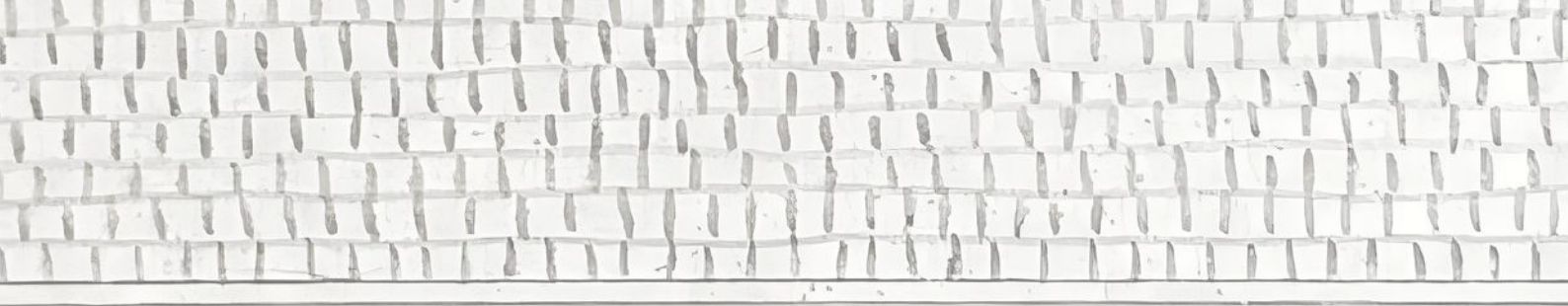
64. Life Line (Helen S.)
Ink and wax on paper.
40 x 14 cm.
2025.

65. Life Line (Katarina, detail)
Ink and wax on paper.
40 x 14 cm.
2025.

66. Life Line (Fan Y., detail)
Ink and wax on paper.
40 x 14 cm.
2025.

67. Life Line Series
Ink and wax on paper.
8 m.
Photography by Jagjit Samra
2025.





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FAN YE | ISABEL HERRERA GONZÁLEZ

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